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POSTER!
Ens. Mayweather

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- Future's Past: A Look Back • On Location
- Galilee Deconstruction • Below-the-Line: Sound Design

VISUAL EFFECTS FEATURETTES

- From Outer Space to the Ocean
- The Bird of Prey

TRIBUTES

- Goldenberry Scrapbook
- Featured Artist: Mark Lander

ORIGINAL INTERVIEWS

- William Shatner • Leonard Nimoy • DeForest Kelley

ARCHIVES

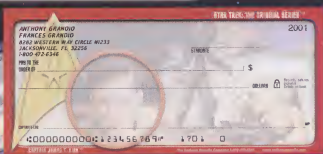
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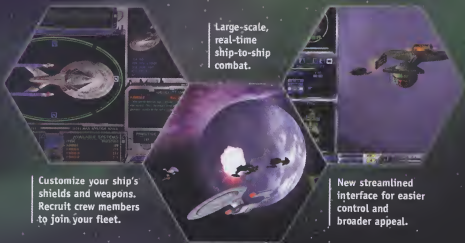
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editor's log



:: they boldly went



Here I was on deadline, all set to jump into the latest discussion on Trek's present and future—both filmed and fandom ...

And then came the morning of February 1 and the loss of Columbia and its crew. Suddenly, a mere media science-fiction franchise didn't seem quite so important.

Or did it? Ever since "The Man Trap" blinked across TV screens in 1966, NASA and the space community have fostered a special relationship with Star Trek, and vice versa. For the very next episode to air after the shuttle's loss, the *Enterprise* production family offered its own somber tribute as a silent opening message: "To the memory of the Columbia crew ... You will always be an inspiration"—just as *Star Trek IV* remembered the Challenger crew, who were lost only months earlier in 1986.

Likewise, it turns out that one of Columbia's gallant seven, Michael Anderson, admitted in many interviews to being "fascinated" with Star Trek and other science fiction as an inspiration to get into space. As with retired astronaut and fellow African-American Mae Jemison, who famously did a walk-on guest spot for *The Next Generation*, Anderson found "the right stuff" in himself partly thanks to a bright future offered on television long ago by a fellow former Air Force pilot named Gene Roddenberry. Both space travelers, in turn, proved an inspiration to the generations after them.

If there is anything to take heart from in Columbia's loss, it may be that this space tragedy—as much as any space triumph, sadly—has refocused how the great silent majority in America believes in the need, and even the inevitability, of pushing beyond our little planet. Not to equate fact with fiction, but the events of real life may even re-awaken a jaded fan-



The Columbia Seven

dom to recall just what it was—what it is—at the core of Star Trek and its long-time lifeline of intense fan support. That addictive spirit of optimism and faith in the future underlines why a rookie producer's failed little TV show would not go quietly into cancellation oblivion in 1969.

Sure, the *Nemesis* box office tally was decidedly down, setting off think tanks both at Paramount and among fans (just check out our Letters this issue). The still-soft state of *Enterprise* TV ratings has others worried, even as the show continues to evolve and find its voice. Are these really signals, as for the umpteenth time since 1967 (or even 1964, if you go back to CBS' rejection of Gene's first pilot) that this will be the End of Star Trek As We Know It?

Well, I think not—and to prove it, just scan this latest issue—including our new recurring feature, First Person Fandom. We felt too much early fandom history was going untold to younger Trekkers, so look for more of these reminiscing profiles from time to time. Let's also welcome two new contributors this issue, Kim Logie and David M. McIntee.

As always, you can sound off via letters and email, on our new Fan Club message boards at startrekfanclub.com—or catch me in person at Creation's Grand Slam in Pasadena March 28-30 or Starland's annual Starfest in Denver, April 25-27.

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letters



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"risk is our business"

On Feb. 1, 2003, seven brave souls were lost. It was a tragic day, not only for the United States and the families of the crew of space shuttle Columbia, but a tragic day for mankind. The men and women of the Earth's space programs, past and present, are the pioneers taking us into the final frontier. They are our Captain Archers and Captain Kirks. The men and women whose courage and devotion creates the stepping stones toward that future that was the vision of Gene Roddenberry. They personify the spirit of Star Trek...

Every astronaut and cosmonaut living and dead will always hold a special place in our memory as they pave mankind's way to the stars. Let us look up at the stars and each of us remember those past heroes that we have lost and those that we lost on Feb. 1—remember them all, in our own ways, for they are the future. They are the first to boldly go where no one has gone before.

And for all who follow them to the stars, *Qa'pla!*

TROY M. GRACIE
ALAMEDA, CA

In light of the recent tragedy of the space shuttle Columbia, the opening of *[Enterprise]* is, in my opinion, more powerful than ever! Anyone, any politician or taxpayer, who feels that America's space program should be stalled should sit through the opening. The images of our past, present and Gene Roddenberry's vision for the future of space travel, combined with such a fitting song, really conveys the wonder and hope this final frontier brings. I believe if we have "faith of the heart"



You knew they were everywhere, but the Girl Scouts of America seem to be taking a "collective" tone to their annual cookies sales in at least some parts of the country this year. Member S. Grassi sent this sighting in from Massachusetts, but also reports spying a somewhat similar billboard in Florida and asks: "Is it our fate to become assimilated by these innocent children bearing sweet treats? If so what a way to go!"

PHOTO: S. GRASSI

and "strength of the soul" we really can "reach any star."

Thanks to the show's crew for sticking with this fabulous opening and bringing us more great Star Trek adventures!

MARY ABBOTT
NORWOOD, OH

nemesis verdicts

... *Nemesis* [is] a great Trek movie, and while not perfect it's still the best of the TNG-era films. I'm sorry the box office has been disappointing, but I am convinced that it's the fault of releasing it in such a crowded movie season (just five days ahead of *The Two Towers*!).

... I can't tell you how much I enjoyed Riker and Troi's wedding—I smiled and laughed through the entire scene! It really was like visiting old friends again. The action scenes really rock, and the final *Enterprise*-*Scimitar* battle is awesome! It ranks right up there with *Wrath of Khan* and *The*

Undiscovered Country as one of Trek's most exciting space battles. Jerry Goldsmith's music is the best in years, and the effects are once again outstanding. (Finally, the *Enterprise-E* gets the screen time she deserves!)

The ending left me completely choked up—it's one of the most emotional Star Trek experiences I've had in years. Picard's smile as he walks down the corridor is a warm, wonderful final image of the captain. ...

ELROND LAWRENCE
SALINAS, CA

... Not since *Star Trek III* has there been so much character development among an *Enterprise* crew in a motion picture. ...

B-4 was charming in his own right, though I hope the intention isn't that he will become a sort of replacement for Data in future films or even a *katra*-style resurrection plot device for Data himself. ...

JASON MOE
LAKEWOOD, CO

... The more I continue to associate myself with the Star Trek world, which

I have done since Sept. 8, 1966, the more disenchanted I'm becoming. ...

Nemesis was a disaster. There were so many story holes, and it seemed it was just random scenes all thrown together. It seemed way too much of a headgame theme, and headgames do not come out on film very well. ...

What about the race that chased Picard and company in the dune buggies. Why no exploration of who they were? ... Why did Geordi, Beverly, and Worf have practically nothing to do in this movie? Picard's toast at the beginning of the film was far too light-hearted, and whimsical, as if Picard was totally drunk as he was making it—far out of character for the captain of the Federation flagship. Why was a captain that was lost for several years in the Delta Quadrant now promoted to admiral, telling the finest present captain of Starfleet what to do? ...

... Why don't you retire the franchise with honor instead of continually ruining what was once a highly respectable family of players, and a show that enlightened thousands of lives. Enough is enough.

RICK PEARROW
ORLANDO, FL

Normally I have nothing but praise for the cast, crew and writers involved in the *Star Trek* universe. Unfortunately, my letter does not include praise, but unhappiness with the decision to sacrifice Data at the end of *Star Trek Nemesis*. Since this was the last *Star Trek* film likely to feature the *Next Gen* cast, many fans, myself included, would have preferred an ending akin to that in *Star Trek VI*. ...

DAVID A. LOWTHER
OMAHA, NE

This must rate as one of the top *Trek* movies (my other favorites, *The*

Wrath of Khan and *The Undiscovered Country*). Shinzon, in my opinion, is the best villain since Khan (Tom Hardy is awesome—what talent and physical presence). Everything in the film worked: the cinematography, the acting (as always), the story, the edgy tone of the dialogue, the atmosphere of foreboding and final resolution to some old story lines. ... After seeing *Nemesis*, my passion for ST has flared up again. ...

SILVIA MOLANO
HOUSTON, TX

[In *ST II*] Khan's motives were very simple: revenge. I do not believe that the average moviegoer would be able to pick up on the motives of the new villain, Shinzon. As a ST fan, I commend John Logan for his efforts to give us fans a great movie. I do think, however, that it is a movie that you have to see more than once for it to be fully appreciated ...

TED KOPEC
TOTOVA, NJ

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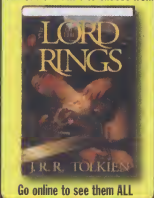
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Nemesis ... was an awesome movie. ... I often hear criticism of Star Trek for not taking risks—well, Data's death was a great risk! And it gave Star Trek more realism because things change, people move on, and people do die. I hope that the producers and writers will not "back pedal" out of fear and try to resurrect Data. ...

... I hope the message gets to the studio that while the loyal fans will always go to a new Star Trek movie, if you want to reach a larger audience you need to advertise A LOT, and plan when you release the movie a lot more carefully. ... I mentioned to several people I work with that I was going to see a new Star Trek movie and they all responded with, "There's a new one?"

AARON A. DESKIN
PICARDS_PROTECTOR@STARTRK.NET

... I even saw [*Nemesis*] twice on the opening weekend and I thought it was a great movie, but I was disappointed when it only did Number 2 at the box office and really dropped. ... I really hope this won't be the last Star Trek movie with the *Next Generation* crew 'cause I have stood by them for the past 16 years and I will stand by them till the end.

MICHAEL MULLIS
CORDELE, GA

As for *Nemesis* and its box office, this is something we just do not understand. *Nemesis* was a truly enjoyable, thoughtful film—objectively and subjectively. The acting was first-rate, especially Tom Hardy and Brent Spiner as B-4. The story dealt with many topical issues. What makes us human? Are we the product of biology or environment/experience? Cloning? The music was remarkable, and is great to listen to on its own. In many ways, it is the best of the *Next Gen* films.

We have seen it three times and each time we get something new from the film.

We think part of the problem is the reviews. For instance, Roger Ebert's

review was—in our opinion—a non-review. He reviewed Star Trek in general, not the film, with very generalist comments. ... Another element, we think, is the plethora of reviews coming from Internet sites and persons. For instance, some popular Star Trek websites post reviews of *Nemesis* and episodes of *Enterprise* from reviewers whose credentials we wonder about. Who are these people? Have they gone to film school? Have they taken literature classes? Of course, they have an absolute right to their opinions and to post them on the Internet (that is the great thing about the Internet), but we have an absolute right to ignore them. We think that the general negativity on such sites and by some of these reviewers did some harm to the box office take, as well, and also added to this inane "Star Trek is losing steam" notion so popular in the mainstream press. Star Trek generates, we read, nearly \$200 million a year in advertising and products alone. If that is losing steam, get us on that train! Unfortunately, too many fans are buying into this mainstream nonsense and staying away from a really nice, sweet, action-packed film. We only hope that Paramount makes enough from overseas box office and DVDs to justify another film.

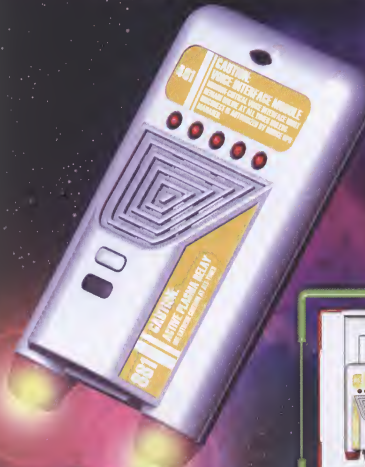
In any case, *Nemesis* was a great film and *Enterprise* is still one of the best hours on television (should we watch the generic sitcoms this week to see which character is sleeping with which other character, or watch a show about ideas, action, and human issues?).

In closing, we would like to leave our fellow fans with some positives. First, the Club promises improvements and we look forward to them. DS9 will soon be released on DVD. Larry has a new edition of his excellent *TNG Companion*. *Nemesis* (with additional footage, we hope!) will be released, too. *Enterprise* continues to sail. And, there are always reruns on TNN!

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After Nemesis, the jury's still out on the next feature-film cast format.

star trek update



.. Frank words from producer rick berman
on the state of trek today-and tomorrow



RICK, CAN YOU TELL US HOW *STAR TREK NEMESIS* HAS DONE AT THE BOX OFFICE?

It has not done as well as we had all hoped. The reason for that is very enigmatic. There is no way to tell exactly right now.

DO YOU THINK OPENING IN DECEMBER, WITH SO MUCH COMPETITION, HURT IT?

Well, it is really easy to be a Monday-morning quarterback. You can blame it on the competition, you can blame it on

what month it was scheduled to be released in, you can blame it on the movie itself, you can blame it on the fan base deteriorating to some degree. I think it is silly to make a guess as to what causes a film to do very well or not do very well.

WHEN WILL THE FILM BE RELEASED ON DVD?

We've already prepared a lot of information for the DVD release. We have a wonderful narration by Stuart Baird and a lot of extra scenes added and a lot of interviews with a variety of people. It

will be a lot of fun. As to when they are going to release it, I don't have a clue. [Just at presstime, Paramount Home Entertainment announced a May 20 release.]

WILL THERE NOW BE ADDITIONAL SCENES ADDED?

I think we have decided, after discussion, to throw in a few new scenes. There are a lot of scenes in this movie that were cut. Almost all of the scenes in this movie that were cut out were cut because the movie was too long, not because we didn't like the scenes.

WHAT DIRECTION DO YOU BELIEVE THE STUDIO WILL TAKE NOW WITH THE STAR TREK FILM FRANCHISE? WILL IT BE YEARS BEFORE WE SEE ANOTHER FILM?

I wish I had an answer for that. This film did not perform as well as the last couple of movies, and that will obviously influence Paramount's position of when and how to continue the film franchise, but we have not had a single discussion on that yet. I think it is a little premature for me to be guessing.

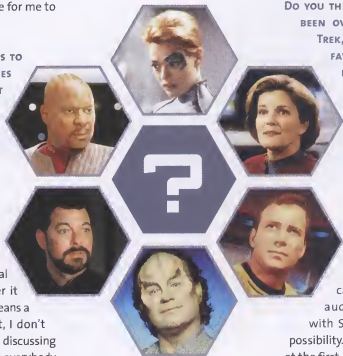
WHAT DO YOU THINK NEEDS TO BE DONE TO BRING AUDIENCES INTO THEATERS SO THAT THESE FILMS HAVE A BETTER BOX OFFICE? DO THEY NEED A BREAK, SOME TIME OFF, OR DO WE NEED A WHOLE DIFFERENT WAY OF LOOKING AT ALL OF IT?

If people knew what it would take to make box-office hits they would be very rich. Whether it means a change in cast or a partial change in cast, or whether it means a longer wait, or it means a drastic change in concept, I don't know. We will obviously be discussing that over the next year, and everybody will take an educated guess.

WHO DO YOU BELIEVE STAR TREK'S PRIMARY AUDIENCE IS NOW? ARE YOU SEEING YOUNGER FANS COMING ONBOARD, OR IS THE AUDIENCE JUST GETTING OLDER AND OLDER?

If you realize that *The Next Generation* has been off the air for eight years, the fans of that series have obviously gotten eight years older. Indeed, the younger ones are no longer young, and the older ones are eight years older. I think that, definitely, if you are considering *The Next Generation*, which has had the biggest audience we have had since the original series, you realize

that the audience has grown a bit older and the younger audiences are more familiar with *Deep Space Nine* and *Voyager* and *Enterprise*. I think the fact that our core audience has gotten a little bit older is something hard to ignore. We also have a decent size younger audience, and that demographic is something we can't overlook.



"I would be open to characters from all five series."

WOULD YOU PERSONALLY LIKE TO SEE A FUTURE FILM WHICH COMBINES MEMBERS OF THE VARIOUS STAR TREK CASTS?

I have thought about that. I have discussed it with a few people. It's possible. Obviously, we did that with *Generations*. Now that we have *The Next Generation*, *Deep Space Nine*, *Voyager* and *Enterprise*, I think the sky is the limit in terms of mixing and matching.

DOES THAT INCLUDE THE ORIGINAL SERIES, TOO?

I'm open to everything. I haven't locked in to any specific players. I would be open to characters from all five series.

SINCE ENTERPRISE IS ONLY IN ITS SECOND SEASON, HAS THAT CAST BEEN RULED OUT AS BEING IN THE FEATURE FILMS?

Absolutely not.

DO YOU THINK THAT THE MARKET HAS BEEN OVER-SATURATED WITH STAR TREK, LIKE GIVING PEOPLE THEIR FAVORITE FOOD UNTIL THEY'RE FULL OF IT AND DON'T WANT ANY MORE?

It is definitely a possibility. I certainly would not go so far as to say it is the reason. But I have always said—and you can go back and look at comments I have made for the last 10 years—that you can take too many trips to the well. Star Trek can be over-exposed; the audience can be saturated with Star Trek. It is definitely a possibility. But I think that if you look at the first-night grosses of the movie, which are almost entirely fans, the fact that those first-night and second-night numbers were considerably down from previous movies tells me that the fans were just not coming out like they were before. I think the promotion for the movie was excellent—the TV commercials and the trailers were good. We didn't have any major competition that week, so I think the fact that the first weekend box-office was down is definitely an indication that the fans were holding back a little bit. That is certainly a major comment, and whether that has to do with the over-saturation of Star Trek is a very valid question.



The *Enterprise* episode "Judgment," a "very cool" Klingon episode that has veteran DS9 actor J.G. Hertzler as the latest to return to the *Star Trek* fold.

You have to remember, since the last movie, there have been 2 1/2 years of *Voyager* and 1 1/2 years of *Enterprise* on television. That is 104 episodes and four seasons; also, part of that was a new series coming out. Has there been an over-saturation? Is it because the audience has gotten older? It's anybody's guess, but I think there is probably truth in all of it.

WILL YOU AND PARAMOUNT BE DISCUSSING SOON THE DIRECTION THE FRANCHISE WILL BE TAKING IN THE NEXT SEVERAL YEARS?

Yes, I think so. We'll see. I think it is too easy to make guesses right now.

IT IS POSSIBLE THAT THE STUDIO COULD DECIDE THEY DON'T WANT TO DO FILMS AND A TELEVISION SERIES AT THE SAME TIME RIGHT NOW?

Anything is possible. They may say, "Do one or the other," or "Let's do both" or "Let's look at this from an entirely different viewpoint." It is all too early to be guessing right now.

ANY NEW DIRECTIONS FOR ENTERPRISE THE REMAINDER OF THE SEASON?

I think we've just got some really good episodes ... We have a great episode called "Stigma," which I think you'll enjoy. We have a wonderful episode coming up that deals with the Temporal Cold War ["Crash Landing"]. We've got a very cool Klingon episode ["Judgment"] and another Andorian episode, with Suzie Plakson playing a remarkable Andorian soldier ["Cease Fire"]. We have some very dramatic and exciting episodes coming up. We're working our way towards the end of the season—we're hoping to have a terrific cliffhanger at the end. I think as these characters get more complex, because they have a season and a half of back stories now, it's getting more fun to develop the interrelationships between them.

HAVE YOU STARTED LOOKING AT OUTLINES FOR THE THIRD SEASON YET?

No, we have five or six more episodes still to do for this season, and

that's where our focus is right now.

HAS THERE BEEN ANY MORE TALK OF BRINGING BACK CHARACTERS OR SPECIFIC ALIENS FROM THE ORIGINAL SERIES?

Yes, we always play with that. We're bringing the Andorians back, and we are bringing people from the far distant future back, and we're bringing back the Klingons. You'll also be seeing the Tholians. We have a good mix of aliens coming up.

DOES THE MOVIE FRANCHISE AFFECT THE WAY THE STUDIO LOOKS AT THE TV SERIES?

Well, the motion picture division and the television division of Paramount are quite different. I am not certain that there is that much focus from one to the other. I am sure there is some degree of that taken into consideration on both sides.

RICK, THANKS FOR THE UPDATE.

My pleasure. We'll keep you posted when anything new comes up. ☺

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sensor readings



:: "I have an appointment with eternity and I would rather not be late"

11 HOURS

Has it really been 13 years? On April 26, our good captain WILLIAM SHATNER (Kirk) will again host the annual Hollywood Charity Horse Show at the Equestrian Center in Burbank, Calif. The event features both professionals and amateur riders competing in their respective classes, entertainment and a silent auction. The show benefits Ahead With Horses and LA's BEST, two children's charities (horseshow.org). Meanwhile, in December *El True Hollywood Story* aired Shatner's life story, from his childhood in Montreal, Canada to today; watch your listings for a repeat. 🐾



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STAR TREK COMMUNICATOR 143



:: alter ego

Matthew Lombardo's one-woman Katharine Hepburn bio-play *Tea at Five*, starring KATE MUGREW (Janeway), began Off-Broadway performances in late February at New York's Promenade Theatre. The play covers Hepburn's boarding school days through her romance with Spencer Tracy.

ROBERT PICARDO (The Doctor) appeared in a special 25th Anniversary production of *On the 20th Century* Jan. 21-Feb. 2 at Freud's Playhouse on the UCLA campus. The cast included fellow Trek vets BOB GUNTON



(Captain Maxwell) and DAN BUTLER (Steth). Picardo played Oliver Webb, business manager to Gunton's Oscar Jaffee, a stage producer, with Butler as press agent Owen O'Malley—all aboard the legendary 17-hour train of the '30s from New York to Chicago.

Infested, a horror film with ROBERT DUNCAN McNEILL (Paris) in the cast, is now out on DVD. McNeill plays one of five friends gathered for a reunion that gets interrupted by a strain of mutant flies.



MICHAEL (TNG executive producer, *Voyager* and *DS9* co-creator) and SHAWN PILLER (writer, *Voyager*) saw the second-season opener of their series

The Dead Zone set records Jan. 5 as the most-watched second-season premiere on basic cable. The hit show's cast includes NICOLE DEBOER (Ezri Dax).

ALEXANDER SIDDIG (Dr. Bashir) returns to his *DS9* character's hobby as a spy, in a way, with a guest role on the U.K. television hit *Spooks* on BBC1. Fans of the drama, set in the British government's intelligence services, can sign up to become "virtual MI-5 agents" and tackle a role-playing game on the show's website at bbc.co.uk/drama/spooks.



Academy Award winner WHOOP! GOLDBERG (Guinan) is starring as singer Ma Rainey in a revival of August Wil-



son's play *Ma Rainey's Black Bottom*, set in a 1927 Chicago recording studio. Look for it at New York

City's Royale Theatre until June 29.

ANDREW ROBINSON

(Garak) directed *Cavalcadars*, a Billy Roche play about four Irish barbershop singers, at the Florida Stage in Manalapan Jan. 31-March 9. KITTY SWINK (Luan, Rozahn) was among the cast.



JAMES DARREN (Vic Fontaine) was also in Florida in mid-February, touring with the Italian American Music Festival along with Michael Amante and Pete Barbutti.

A campaign to name interstate 10 within the city limits of El Paso, Texas, as "The Gene Roddenberry Memorial Highway" has been launched on the heels of other successful local events in honor of the city's native son. The late GENE RODDENBERRY, *Star Trek's* creator, was born in El Paso on Aug. 19, 1921, but moved to Los Angeles with his family before the age of 2 and lived there until his death in 1991. Ironically, westward Interstate 10 ends in Los Angeles.



KELSEY GRAMMER (Capt. Bateson) played George Washington in A&E's two-hour *Benedict Arnold: A Question Of Honor*. ... Look for CASEY BIGGS (Damar) on an upcoming episode of *CSI: Miami*. ... CHASE MASTERTON (Leeta) has filmed an episode of *The Dream Team* which airs on the Sci Fi Channel. ... TERI HATCHER (Lt. Robinson) has signed a deal with ABC to develop a romantic comedy for her to star in next fall. Two other *Trek* actresses, PENNY JOHNSON JERALD (Kasidy Yates) and MICHELLE FORBES (Ro Laren) are on the show 24... BILLY CAMPBELL (Okona) plays serial killer Ted Bundy to Barbara Hershey's Ann Rule, the author who implicated him, in the March-airing USA Network movie *Ann Rule Presents: The Stranger Beside Me*. ...

On the big screen, JACK DONNER (Subcommander Tal) will be seen in *Demon Under Glass* and *Exorcism*, which also has RICHARD BEYMER (Li Nalas) in the cast. Donner is also in the short film *Einstein's Playground*, with ROBERT TOWERS (Rata) playing Albert Einstein. FRANK GORSHIN (Commissioner Bele) plays Burdus in *Bloodhead*, which is due to be released this year.



PHOTO: MTV

... endgame

Did you see JOLENE BLALOCK (T'Pol) in *Tailgate Spectacular* on Super Bowl Sunday Jan. 26? She joined Kate Hudson, Matthew McConaughey, Adam Carolla, Jimmy Kimmel, Blink 182 and host Carson Daly on the MTV special. ☺

Latent Image

From across the pond comes word that PATRICK STEWART (Picard) is one of the many celebrities of music, film, sports, TV and fashion auctioning a signed ink thumbprint and photo to benefit different British charities. You can bid on Stewart's thumbprint until April 30 at *famousthumbs.com*. The captain also introduced 16 "Villain" episodes from *TNG* Dec. 10-13 on TNN, on the eve of the *Nemesis* premiere, and in February appeared on PBS in *The Shakespeare Session*. The hour-long documentary by Oren Jacoby followed the directors and founders of the Royal Shakespeare Company to America to work with Stewart and fellow actors Kevin Kline, Dustin Hoffman, David Hyde Pierce, Cynthia Nixon, Liev Schreiber, and Charles S. Dutton. *X-Men 2*, with his reprise of Prof. Xavier, opens May 2. ☺

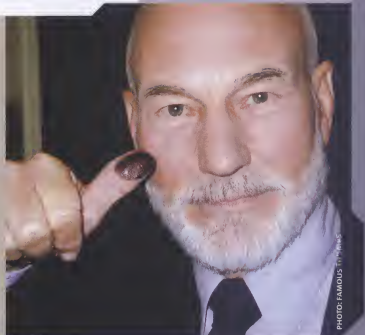


PHOTO: FAMOUS THUMBS



you are
cordially invited

London-bound fans might still make it: *Star Trek—The Adventure*, one of the biggest Trek attractions ever, opened its world tour in London's Hyde Park Dec. 18 and at presstime was just extended through April 1. With some 7,000 square meters of enclosed space, fans can view recreated sets, props, and costumes and take a shuttle simulator ride. Interactive demonstrations involving all five series and 10 movies also feature a Transporter Room, the Armory from NX-01 *Enterprise*, the Reman *Scorpion* fighter from *Nemesis*, Quark's Bar and Kirk's complete original-series Bridge (startrektheadventure.co.uk/startrek.html). ☛

The Oscar season sees many Trek actors in nominated films. HARRY GROENER (Magistrate, *Tam Elbrun*) is in two movies, *Road to Perdition* and *About Schmidt*, while the latter also features MATT WINSTON (Crewman Daniels) and LEN CARIOU (Vice Admiral Edward Janeway). GREGORY ITZIN (Ilon Tandro, Hain, Captain Sopek) and JIM BEAVER (Admiral Daniel Leonard) appear in *Adaptation*.

:: homeward

Did you catch these Trek veterans during recent episodes of *Enterprise*?

SUZIE PLAKSON (Dr. Selar, K'Ehlyer and Female Q) played Tarah, an Andorian, in "Cease Fire," which also featured the return of Shran, played by JEFFREY COMBS (Weyoun/Brun, Tiron, Penk, and Krem), as well as GARY GRAMHAM as Soval and VAUGHN ARMSTRONG

(Klingon Captain, Korath, Alpha-Hirogen, Vidlian Captain, Lansor/Two of Nine, Seskal, Telek R'Mor, Gul Danar, Commander Korris, Kreetassan Captain) as Admiral Forrest. Armstrong also plays the admiral in "Crash Landing," which featured Tholian ships. MARK ROLSTON (Pierce) plays Kuroda in "Canamar," which wrapped the February sweeps slate.

For "The Crossing" March 19, JOSEPH WILL (Kelis, Security Officer #3) makes his third appearance as Crewman Rostov, and MATTHEW KAMINSKY (Cunningham) returns as yet-unnamed Crewman #2. Meanwhile, J.G. HERTZLER (Vulcan Captain, Hirogen Hunter, Laas, Martok) plays Kolos on "Judgment."

:: unexpected

Any *West Wing* fans out there? In a minor subplot from the Nov. 27 episode "Arctic Radar," Deputy Chief of Staff Josh Lyman (Bradley Whitford) sends word to a temp in the office, played by Audrey Wasilewski, to remove the Star

:: unforgettable



His career spanned Broadway, television and film, but to Trek fans the gravelly-voiced JAMES GREGORY will always be the misguided Dr. Tristan Adams of 1967's "Dagger of the Mind." Gregory, 90, who may best be remembered as Det. Frank Luger from TV's *Barney Miller*, died of natural causes in Sedona, Ariz., on Sept. 16, 2002. Born in the Bronx of New York City on Dec. 23, 1911, he headed to Broadway in 1939 from a traveling troupe, serving in World War II as a Marine. After playing in postwar stage hits like *Death of a Salesman*, his film career took off in 1948 with credits in *The Naked City*, *The Manchurian Candidate*, *P.T. 109*, *Murderers' Row*, *Clambake* (playing Elvis' dad), and *Beneath the Planet of the Apes*, as Ursus. Dozens of TV roles from

the early 1950s well into the 1980s followed, including his own series *The Lawless Years* in 1959-61 and the pilot and various later episodes of *The Twilight Zone*. Gregory also indulged another interest as a member of the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America.



Sci-fi fans know him from 1951's *The Thing From Another World*, but actor KEN TOBEY also appeared as Rurigan in the DS9 episode "Shadowplay." He died Dec. 22, 2002 in Rancho Mirage, Calif., at the age of 85. Born in Oakland, Calif. in 1919, Tobey had a master's degree in political science from Berkeley but turned to acting, appearing in New York at the Neigh-

borhood Playhouse and on Broadway before returning to Hollywood. Countless television roles and some 100 movies marked his 70-year career. Fans may also recall his cameo in 1985's *Gremlins 2: The New Batch*, his reprisal of *The Thing's* Capt. Hendry in *The Attack of the B-Movie Monsters*, and his turn as Jim Bowie on TV's *Davy Crockett*. He is survived by a daughter and a brother.



Veteran character actor PARLEY BAER, who played one of the three elder Nechani in *Voyager's* "Sacred Ground," died Nov. 22 at the Motion Picture and Television Hospital in Woodland Hills, Calif., of complications from a stroke; he was 88. He had played Miles Dugan on daytime's *The*

Trek pin she is wearing. The temp (a character named Janice Trumbull but merely dubbed "Star Trek Fanatic" in the script) eventually does so, but not before commenting on the ideals that Star Trek stands for—the same ideals she brings to her government service, she says. At episode's end, she is surprised when Josh tracks her down in her cubicle to rant about Trek episodes and aliens as only a Trek fan can—but tells her that hobbies should still be left out of the White House. When Josh tells the temp she can wear the pin on Star Trek holidays and she notes there isn't one, he says they'll have to make one up!

:: the muse



It's the annual coming of the awards season in Hollywood, and, amid one of the earliest ceremonies, KIM CATTRALL (Valeris) won at this year's Golden Globes for best supporting actress as Samantha on HBO's *Sex and the City*.

Young and the Restless from 1993 until 1997, when a stroke affected his speech, but longtime TV fans also know him as Mayor Stoner on *The Andy Griffith Show*, Ozzie Nelson's neighbor Darby in *The Adventures of Ozzie and Harriet*, and his voice, at least, as Ernie the cookie elf of the long-running Keebler commercials. The Salt Lake City native first worked as a circus ringmaster and went on to roles in more than 15,000 radio programs, 1,600 television shows, and 60 movies. Ironically, fellow "Sacred Ground" guest star Keene Curtis had just died Oct. 13.

MICHAEL DUGAN, who attacked Captain Pike and Vina as the uncredited Kalar, the Rigel VII warrior on the

On March 12, the first of the all-new TV Land Awards saw the Pop Culture category bestowed on the original *Star Trek* series. WILLIAM SHATNER (Kirk) accepted the award during an event honoring extraordinary television shows past and present at the Hollywood Palladium.

Meanwhile, three-time Grammy winner JAMES HORNER (composer, *ST II* and *ST III*) was up for his fourth nomination at the 45th annual Grammy Awards. His work for *A Beautiful Mind* was among those vying for the Best Score Soundtrack Album For A Motion Picture, Television Or Other Visual Media. The awards aired Feb. 23.

Enterprise has two nominations for the first-ever Visual Effects Society Awards, founded to honor visual effects in movies, television, commercials and music videos. "Shockwave, Part I" is up for "Best Visual Effects in a Television Series," naming DAN CURRY (visual FX producer), RONALD B. MOORE (supervisor) and ELIZABETH CASTRO (coordinator), and director ROXANN DAWSON'S

original *Star Trek* pilot "The Cage," died of a stroke and complications of pneumonia on Nov. 6, 2002. After earning a masters' degree in the theatre from UCLA, Dugan worked as an actor and writer, then learned cinematography with John Wayne director John Ford and was one of the cinematographers on *Ben Hur*. His long and broad career included the screenplay for 1988's *Dangerous Curves*, directing three movies, helicopter camera work in *Purple Rain*, and underwater photography credit in *Jaws 2*, *Beyond Atlantis*, and *Easy Come, Easy Go*. As a paratrooper in World War II he was awarded two Distinguished Service Crosses, three Silver Stars, and four Purple Hearts. ☺



"Dead Stop" is nominated for "Best Models and Miniatures in a Televised Program, Music Video or Commercial," for the work of John Teska, Koji Kuramura, Pierre Drolet and Sean Scott (model makers). Next issue we'll update the results of the VES Awards, set for Feb. 19 at Los Angeles Skirball Cultural Center. ☺



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(INFO CORRECT AS OF PRESSTIME)
—COMPILED BY CHARLIE WALL

As with all those involved in Star Trek—and the passion for exploration and the future which it has always shared with the space program—*Communicator*, the Office of Pac Club and everyone at Decipher Inc. join the world in remembering and honoring the gallant shuttle Columbia and its crew.

But just as we believe that the best and only answer to the tragedy, after sufficient inquiry and correction, is to “climb back in the saddle” of crewed space exploration, so too must we never forget the lighter side of it all. Weeks before the Feb. 1 Columbia tragedy, *Communicator* contributor Philip Chien provided a brief look at some of those recent fun moments at NASA involving its mutual love affair with Gene Roddenberry’s equally futuristic dream. We present them, as planned, as a testament to the good humor of heroes as well as their courage, intelligence and honor.

:: nasa meets star trek—again

International Space Station Alpha is gradually evolving—and the long-time NASA/Star Trek connection is very much intact.

With most of the station’s major construction complete—the remaining American, European and Japanese modules are due over the next two years—more time can be spent on working science. NASA’s advisory panels recommended that each crew have a trained scientist assigned as the “science officer,” so it’s almost inevitable there have been plenty of comparisons with the most famous science officer of all time—Spock!

The first astronaut to hold the title “science officer” was Peggy Whitson, a biochemist and a member of the Expedition 5 crew aboard Alpha when NASA Administrator Sean O’Keefe made the announcement. O’Keefe said NASA would designate a science officer for each Expedition flight from now on. “And given your qualifications, we are asking you to serve as the first,” he told Whitson, who said she was honored to accept.

“I obviously don’t mind the new title,” she later noted in an email to friends, “in spite of the fact that my many supportive friends have sent an incredible amount of Star Trek/Mr. Spock-related email!”

“I think it’s important not just as a symbolic effort, but a substantive one,” O’Keefe said, “which recognizes we’re transitioning from an engineering project to a scientific operations objective. On every flight, every mission will incorporate a very ambitious scientific agenda. Our imaginations are the only limit to what we can yield from this marvelous remarkable facility that gives us the ‘gold standard’ for microgravity conditions, which we couldn’t possibly duplicate on Earth. Peggy will be the first of many, every single mission—every expedition, we will have an officer onboard who is responsible for the scientific content.”

The new title doesn’t come with a pay raise or added job benefits, though, but it did come with a pair of pointed ears. For Halloween, Whitson decided to dress up for the part and put on a pair of Spock ears to show off to Mission Control. “I hope your Halloween celebration on Earth is going okay,” she radioed, in her most Vulcan-like tone—to which Mission Control replied: “You know, Peg, there just isn’t much you can say at a moment like this.”

“Peggy, being the only U.S. crewmember onboard, has been doing the lion’s share of the U.S. research onboard,” said space station manager



Peggy Whitson dons Spock ears for Halloween

NASA TV VIA PHILIP CHIEN

Mike Suffredini during her stint. “So, as science officer, from her perspective it really hasn’t changed much of what she has done. It doesn’t change her duties; she’s been working very hard on orbit to get all the research done that the teams desire and it didn’t change her workload. When she comes home, we hope to use her to decide exactly what the science officer’s roles and responsibilities are when there is more than one [American] crewmember onboard.”

Whitson returned home in December after a six-month stay in space and the replacement crew included Alpha’s second science officer, nuclear physicist Don Pettit. When Whitson signed off with the science control center for the final time she said, “I just have a few special words for you: ‘Live Long and Prosper.’” ☺ —Philip Chien



A SPY AT MISSION CONTROL? Conspiracists sometimes wonder if it’s really an extraterrestrial who makes space travel possible. NASA manager Bob Castle may have finally supplied the evidence during a press briefing late last year on the status of the STS-113 shuttle mission. Does he really work for NASA—or the Klingon Empire? In this still video captured off of NASA’s satellite feed, Castle clearly makes his true allegiance known!

NASA TV VIA PHILIP CHIEN

T'Pol to Spock.

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anthony montgomery

by rich
hendley

.. steady as she goes

Anthony Montgomery knows it's not easy to get the spotlight on an ensemble show. Sometimes, a bit of patience is required.

Seated at the *Enterprise*'s helm, the Indiana-born actor has waited for his turn at bat while the writers have focused more on his fellow castmates. With patience as infinite as space itself, however, Montgomery is not one to complain; as he awaits his own chance to shine, he lives by a wise motto: Come what may... weather it and smile.

The grandson of legendary jazz guitarist and composer Wes Montgomery, Anthony Montgomery is a relative newcomer to Hollywood. With guest stints on *JAG*, *Frasier* and *Charmed*, as well as a semi-recurring role on the short-lived comedy series *Popular*, Montgomery had only appeared in a small handful of films before landing the part of Travis Mayweather on *Enterprise*—films like *Leprechaun in the Hood* and *ESP: Extra Sensual Perception*, no less.

Enterprise is not Montgomery's first encounter with Star Trek, as he auditioned for the role of Tuvok's son in an episode of *Star Trek: Voyager* entitled "Repression." He didn't get the part, but producers Rick Berman and Brannon Braga asked him back to read for a lead role on *Enterprise*. "It was a transmission of his son," recalls Montgomery. "It wouldn't even have been a physical character in the studio—and had I gotten that, they've said I would never have been read for Travis in the first place, so I'm glad I didn't get it!"

To date, only six actors—Majel Barrett, Michelle Forbes, Armin Shimerman, Max Grodenchik, Tim Russ and Robert Duncan McNeill—have earned an ongoing role on Star Trek after first appearing as a different character, so Montgomery is likely correct in assuming he would not have gotten both roles. That such a loss would lead to a better gain is no surprise to the actor, who embraces the concepts of destiny and God's will.

"My mother told me, growing up, that if God closes one door, another one opens," he says. "I truly believe I did not get that role because of Travis—this is where I am supposed to be at this time in my life."

the last man out

One thing is clear when speaking with Montgomery: He's very grateful to be a part of Star Trek. His reaction to the show and his co-stars is unendingly positive... with one exception: "If I can say I am dissatisfied with anything," he considers, "it's just the fact that I want to work more. As an actor, I want to act—I want to be given the opportunity to do what I do—and sometimes I've felt stifled in not being able to get out there and do me."

"As an actor, I want to act—I want to be given the opportunity to do what I do—and sometimes I've felt stifled in not being able to get out there and do me."

Still, the actor stresses, he's not complaining. In fact, he's quite happy. "I signed on to be part of an ensemble cast," he says. "I just need to have that release as an actor, as an entertainer, as a performer. I get a bit frustrated in that I'm not able to get that release out, but when I can go work on a good play or go do other things outside *Enterprise*, then I still get my release so it's OK."

Mayweather's lack of development, the actor notes with irony, is most noticeable not when Travis *doesn't* have anything interesting to do... but rather when he does. "People will call, or I'll get fan mail or something, saying, 'Oh my God, they *finally* gave you something to do in an episode!'" Ever the optimist, Montgomery is able to laugh good-naturedly about this, confident that the writers will get to his character

eventually. "They're going to," he insists. "They just have to make sure the trifecta of Trip, T'Pol and Archer is always met because that's the key."

What Montgomery hopes for with his character is not necessarily center stage (though obviously that would suit him nicely), so much as knowing that his presence matters. "Some of my favorite episodes, I can say honestly, are ones that have all of us. I don't really have to feel like, 'OK, this episode is about me, so I feel like I'm working.' As long as my character is working toward the common good on the ship, then even if you just hear Travis says such-and-such or Travis thinks this-or-that, I'm fine with that, too." The important thing, he says, is to feel utilized. "If

not, that's kind of a downer. But these guys [Berman and Braga] are great. I've had an open dialogue [with them] since I got the job."

The actor is aware that other Trek veterans have left over similar frustrations or a yen to expand into other fields. However, you won't find Montgomery running for the unemployment line any time soon.

"A lot of those people, I was told, took it almost personally, and then there becomes this big feud between that actor and the writers, and that actor and the producers," he offers. "Not me. I'm like, 'Guys, I am blessed. I know how blessed I truly am.' So it's not that big a deal to me—really it isn't. As long as I know I'm going to be working, and as long as I do other stuff to feel complete, to feel satisfied as an entertainer, then I'm fine."



The golden rule, he says, is not to take it personally. "There are seven people. The show's not called *Star Trek: Mayweather*. It's not called *The Travis Show*. So I'm really not worried about it. I make sure I keep dialogue open with them, and if any insecurities set in, if ever I'm feeling like maybe it's something I'm not bringing to the table, I go right to Rick or Brannon. I don't go to the writers because they're only going to put out what Rick and Brannon OK ... and then I don't worry about it. I just have to get it from them that everything is fine, and then I don't stress it."

making a difference

Coming from Indianapolis, and having had very little for most of his life, Montgomery says he is blessed to be a part of the *Star Trek* franchise with all that it has afforded him so far. "I'm able to travel around the world," he says. "I'm known in Germany now—and I've never even *been* to Germany!"

Going from obscurity to instant worldwide recognition was a bit overwhelming, the actor admits. "Yeah, man, it's wild!" he exclaims. "That's the biggest adjustment I've been making. I mean, I haven't been everywhere, so it's not quite an issue yet ... but it's going to be." He gets fan mail from around the globe, most recently from Germany, Australia and New Zealand. "Just knowing I'm someday going to have the opportunity to go to these places, that's better for me than I could ever put into words! It's incredible. This is an opportunity of a lifetime, and I would *never* walk away from it. They'll have to *kick* me off the set!"

Montgomery knows how lucky he is, especially for someone so new to the neighborhood. "I've only been in L.A. six years, and I've come farther than some people have in 60 years of living in California. And I'm not done—I'm still just getting started." Fame, however, has not changed him at all, he



:: breaking the ice

["Horizon"] is a huge episode for my character ... You get to meet Travis's mother, you get to meet Travis's brother ... I can't wait!"

believes. "Do I live my life differently? No. Do I put my pants on differently? No. I was a positive person before I got the show, so I just try to do more, and now that I'm given an opportunity like this, I try to utilize that to do more of what I was doing before."

The actor's gratitude at being a part of *Star Trek* partly comes from his own status as a fan and his knowledge of *Trek*'s importance to television history. "I am more a fan of the original series than anything else," he admits, "and then *Next Generation*." He remains in awe of Nichelle Nichols for her role in "opening the doors" to African-Americans on television. "She did more by being on the bridge than all of those people running around screaming militantly, trying to say they want to do everything but truly doing nothing. By her just being there, and doing what she did, she broke down so many incredible barriers."

Nichols, says Montgomery, is the reason he's able to do what he does now, and he's honored to be able to continue opening those doors, no matter how much or how little Mayweather has to do in any given episode. "Not being a drug dealer ... not being a gang-banger ... I am so blessed and excited and happy that I get to be a part of what Nichelle started, being the positive African-American on television." In keeping with that philosophy, Montgomery devotes much of his time to an organization called Stop the Abuse Against Families Foundation, or STAAFF.

"Having never had much in my life," he says, "it's really easy for me to do the things I do now—to work with the charity I work with, to try to help kids see they can do more." STAAFF, a Los Angeles-based non-profit group, is committed to ending family violence, domestic abuse and stalking, by working with

abuse centers, corporate partners and law enforcement officials (toll-free 1-(888) 9-STAAFF or www.staaff.org).

STAR LIGHT, STAR BRIGHT

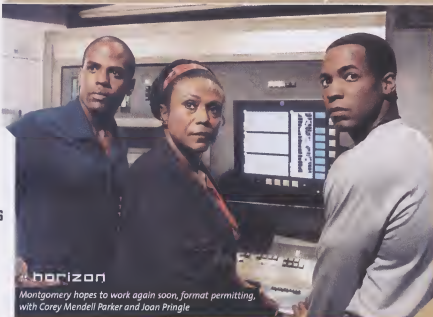
STAAFF has been a happy outlet for Montgomery to channel his fame, but he admits there is one bit of his newfound fame that really stokes his ego.

"I'm an action figure!" he revels with a laugh. "Oh my God! I've got my entire career to work on getting an Oscar—that's the ultimate. I will keep constantly working to get better as an actor, and if I'm truly blessed and the planets align, then I will have Oscar on the mantel. In the meanwhile, I've got a 7-inch version of me!"

When he first saw the figure, Montgomery called his mother, ecstatic. "I said, 'Mom, you are *not* going to believe this.' Then I said, 'You know what, I'm not even going to tell you.' And I bought a couple of extras and I sent them to her, and she was like, 'Baby, I got them!' and I was like, 'I know, Mom, I'm an action figure!'" Being immortalized as a toy, he feels, was the culmination of all his hard work until that point, bringing an overwhelming realization that he'd done what he set out to do. "If I stop now, I've already done more than most anybody in my family. I could have been a product of my environment—I wasn't always an actor, you know—so the fact that I'm even out here right now, all I can do is smile. I smile brighter than the brightest star, I promise!"

If that weren't enough to smile about, Montgomery is finally getting his wish regarding Travis's role on the show.

"The episode we're about to shoot ["Horizon"] is a huge episode for my character," he beams. "It's not just big, it's *huge*. You get to meet more of my family; I'm not going to give a bunch away because I want people to tune in, but basically, you get to go to ... well, from what they're telling me, we're actually going to get to see *my* cargo ship, the cargo ship Travis was raised



Horizon

Montgomery hopes to work again soon, format permitting, with Corey Mendell Parker and Joan Pringle

on. You get to meet Travis's mother, you get to meet Travis's brother, so it's going to be a really intense episode. I can't wait!"

As Montgomery's star burns brighter, so, he hopes, will that of Travis Mayweather: "I just want Travis to continue

to grow—I've said that in the past, and I'll continue to say it until I'm done. I want him to be able to grow as a person because as Travis grows, I know I'm growing as an actor. In the episodes they've aired so far, you've seen him fly a ship through a minefield, having never

done it before; you've seen him get hurt on a glacier, having only seen snow twice. So I just want him to keep growing, and that's what I tell the writers: Whatever it is we're going to do with Travis, I want to feel like he's evolving into whatever is next for him."

That journey, so far, has taken Travis from a cargo ship to Starfleet and out to the great beyond. So where will the future take him next? The actor says he doesn't know—or if he does, he's not telling. "I have no idea," says Montgomery, "but as long as it continues to go, I'll be there for the ride. I've already strapped on my seat belt, and I hope everybody else does as well." ☺

Rich Handley is the regular RecDeck columnist for Star Trek Communicator, and also writes for several other publications. You may contact him at handleyr@optonline.net.

:: it's been a long road...

Just at presstime, Montgomery caught up with *Communicator* after he had filmed his character's first spotlight show, "Horizon" [tentatively airing April 16]—and he couldn't be happier.

"In this episode," he says, "you see more than just the pleasant Travis you've seen. You see the inner workings of the machine, and it was wonderful."

He could not praise his guest "family" too highly, either—Joan Pringle as Travis' newly widowed mother and Corey Mendell Parker as his brother Paul. "It was a really touching episode for me," Montgomery recalls. "You get a feel of how hard it was for Travis to leave the family to join Starfleet." In the story, *Enterprise* is sent "backward" 30 light-years to study an unusual star, giving Mayweather the chance to visit his family's cargo ship nearby—an unexpectedly tense reunion.

Montgomery hopes this isn't the last that the audience will see of Mayweather's family, as he enjoyed working with Parker and Pringle and hopes to develop their storyline further. "I don't expect it to happen any time in the near future ... [but] when we do it again, hopefully the same actors will be available to play the family again. The more time we work together, the more we're going to look like a family unit."

Despite the show's importance for him, Montgomery says he was very conscious to be considerate of his "guest" family. "I've

worked with some leading actors as a guest star," he says, "and not everybody, but enough where I felt the entire scene was just about them. So I [had] said, 'Alright, Anthony, whenever you're in this position and you're blessed to be able to do this, you make sure you're giving to your guest actors as well as getting from them.' And I do feel like I accomplished that."

Sensors show even more ahead. The day he updated *Communicator*, Montgomery had finished some coaching on rock-climbing, as Travis is called upon to do in the very next episode, "The Breach." "I used to host a kids' adventure show [*Awesome Adventures*], and climbed several times on that," he notes.

Still, he jokes, when did Travis become an expert? "He was born and raised on a cargo ship!" he laughs. "It's not like he had a Holodeck to practice on, so when did he learn to rock-climb? When did he get the angst to go out and do all these thrill-seeking things?" But, as always, you won't hear Anthony Montgomery complaining. "Mayweather is 'the thrill-seeker of *Enterprise*,'" he acknowledges. "I myself have to find the happy medium, but Travis is very proficient at doing these things!"

In any case, as Montgomery's alter ego gets the chance to evolve, the actor plans to enjoy the ride, no matter what. "We're going to be able to fine, it's going to be fun, and there's definitely going to be more of Travis!" ☺



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chris black

by terry
nemesch

enterprise co-executive producer—and fan

28

STAR TREK COMMUNICATOR 143

Two years ago this summer, writer Chris Black decided it was time for a vacation. No television staff jobs had turned up for the upcoming fall season, despite his resume of free-lance and staff work—much of it tilted toward fantasy and sci-fi. The July Fourth holiday rolled around and found him back in his native Ohio for a family barbecue, resting up before an apparent year of free-lance work.

"So, all my brothers and sisters-in-law and nieces and nephews are there, and my cell phone rings—it's my agent!" the Toledo native recalls with a smile. "And we're cooking burgers, and I'm like, 'I gotta take this, it's my agent!'—and they're all like, 'Oh yeah, Mr. Bigshot Hollywood!'"

And then his agent dropped the bombshell: Would a staff job on *Enterprise* be of interest? "And I was like, 'What, are you crazy! Of course I'm interested!'" laughs Black, a *Trek* fan since boyhood.

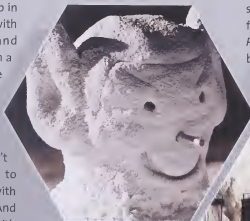
One phone call with executive producer Brannon Braga, who grew up in nearby Canton, and one meeting with exec producer Rick Berman—and weeks later Black found himself on a Paramount soundstage amid the icons of his childhood.

"They were shooting Roxann [Dawson]'s show 'The Andorian Incident' the week I actually showed up," he recalls, "and I couldn't believe it, you know? To go down to the set and see Andorians there with their antennae moving around. And Vulcans, and guys running around with phase pistols, flip-open communicators—I'd thought I'd died and gone to heaven!"

"I was actually a little young when the original series was on; I mean, I remember being a kindergartener and seeing the 'salt vampire,' the M113 creature, and running out of the room in terror," he remembers, chuckling. But then came rerun fandom in the '70s, his first convention in Columbus ("My Dad drove my friend Jeff and I from Toledo, a three-hour drive—James Doohan and Bruce Hyde and Grace Lee Whitney were there; [we] were just in hog heaven!") and the *TNG* years, before work got in the way of the later series.

But don't paint Black as another "overnight sensation"; he's more than earned his stripes coming up through the TV trenches. "I grew up with all my friends and I running around with our Super-8 movie cameras, wanting to be film makers," he recalls. After a *Star Wars*-inspired career at USC film school (George Lucas' alma mater) the would-be scribe by day drove a delivery van and ran a movie-theater film projector; by night, he like his pals stuck to the dream of a seven-figure script sale.

All but pals Tom Spezialy and Alan Cross, who got into TV and went on to run USA Network's *Weird Science*; their friend Black, a self-professed "feature-film snob," wouldn't budge. "I finally just went, 'Well, OK, I'll *deign* to do television!" Black says now, laughing at his attitude; a spec script led to two years on staff, and he never looked back. Scripts for *Poltergeist: The Legacy*, *Xena: Warrior Princess*, and the two-hour pilot for TV's brief *The Magnificent Seven* on CBS followed, along with two seasons on



breaking
the ice

"There's virtually nothing [about
Enterprise] I don't like."



CHRIS BLACK

PHOTO: LARRY NEMCEK



"To go down to the set and see Andorians there with their antennas moving around. And Vulcans, and guys running around with phase pistols. Flip-open communicators—I'd thought I'd died and gone to heaven!"

staff for *Sliders*, supervising producer on *Cleopatra 2525*, and a fond year on USA's short-lived *The Huntress*—canceled right before that Fourth of July trip back to Ohio.

"They were right—TV is a blast!" he says. "I had done some feature development work for a time, and you could just see things be stuck in development for two years, and the writers would get fired and new writers would come on. ... Where in TV, you pitch an idea and you can see the story, you break it out, you write the script, and they go out and shoot it and a couple weeks later it's on. And you hope it's great—and if it's

not, you go, 'Well, we got 21 more to go!' If you've been lucky like I have, [you also] work with ... talented, fun, creative people who enjoy what they do."

Although a big SF reader as a teenager, and a fan of the original *Star Trek* and *TNG* as well, Black says he never thought of himself as a "sci-fi writer." *Weird Science* was a sitcom, he notes, but the title gave it a sci-fi feel that colored most of his jobs and led him to *Enterprise*—and he's not complaining, especially in the series' seminal season. "You sorta learn what [the new cast's] strengths are, you start tai-

loring the scripts to take advantage of those strengths, and it's really the most fun time to be on the show, the first season," he says.

"I was the last guy to come on board at that point—they had already broken a dozen stories," he adds. "Brannon was great about letting me sort of figure things out. I immediately sat in on story meetings, pitch meetings, production meetings, optical meetings ... going to the stage, meeting the production people, meeting the actors—just living and breathing *Enterprise*."

In fact, it was "Breaking The Ice" that brought him face-to-face with *Star Trek*'s fabled "well-oiled machine." "That was when I realized they really pull out all the stops for this show," he says. "It just feels sometimes like there's virtually nothing that they can't do! Guys! can you turn Stage 9 into the surface of a comet?" "Yeah, when do you want it by?" They're completely unflappable, and their work is consistently brilliant. And they're such a nice group."

Black earned full or partial credit on three episodes by first season's end—although he is quick to point out how misleading TV writing credits can be.

For instance, he notes, his "Rogue Planet" script began as an in-house pitch by story editor Andre Bormanis about a sunless, orphaned planet that is still "Class M" because of its extreme geo-thermal vents; another was doing some kind of a "safari show," and Berman brought the idea of the Yeats poem *Archer* quotes, having the captain

somehow touched by some kind of alien creature.

From that, the story evolved into one of alien hunters whose prey turns out to be shape-shifting creatures seeking protection from the Starfleet visitors. The show posits that hunting as sport has become passe on Earth by Archer's time, but Black says the script was not meant as an anti-hunting story.

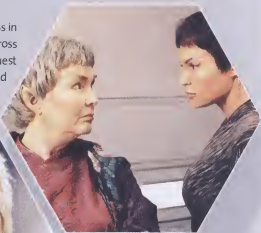
"We didn't want it to be a preachy episode—my Dad has hunted for years, and it's not something I feel particularly strongly about," he explains. "It's only when it's revealed that they're hunting intelligent species that it becomes an issue." The plot did give Black a chance to delve into the character of the enigmatic Reed, whose Royal Navy lineage leaves him intrigued by the newcomers' tactical elements of hunting and tracking.

"So when he says to Archer, 'Don't worry, captain, I won't kill anything'—Dominic actually delivered that line a little more slyly than I intended; you're not entirely sure he means it!" Black reveals. "Which was something that Dominic did; I told him later I thought was wonderful because it wasn't really in the script, but his take on the character was 'Well, he might like to take a shot—you never know.'"

"I always hear stories about disgruntled writers, griping about how the actors 'screwed up' their dialogue," he adds. "Believe me, I have the exact opposite point of view ... they make me look good week after week!"

"Fallen Hero," his next story credit shared with Berman and Braga, began simply with a disgraced Vulcan ambassador to be ferried home. "And when we sat down and started kicking around the story, I was the one who said, 'Well, what if we make it a woman and someone

who had been an idol of T'Pol's?'" Toss in a final script by his old friend Alan Cross of *Weird Science* days and a notable guest turn by Fionnula Flanagan as V'Lar, and the show was one of his favorites.



Fallen hero

Episode 10, "Fallen Hero," featuring Fionnula Flanagan as V'Lar.

"There's great insight to T'Pol in that episode," Black goes on. "Plus, I love the fact that we ran the ship up to Warp 5 for the first time—and it's not even good enough!" Having Trip sweat bullets over his engines—"I don't know how much more I can give you!"—was a fun homage to Scotty, too, he reveals.

The story also answers critics who have been unhappy with the way the Vulcans have been treated in the series, Black adds—especially since their spying on Andoria from the ancient monastery on P'Jem was exposed in Season 1.

"We took a lot of heat on 'The Andorian Incident' that [the Vulcans] flat-out lied—they flat-out lied—that they have this spy station there," he admits. "There's no two ways about it. But it's very logical for them to do so—they have an ongoing, potentially volatile border dispute with a very hostile, unpredictable race, and they need to keep tabs on them." Too, he offers, all but two or three of P'Jem's residents truly were monks or supplicants, unaware of the base.

"I certainly don't think we want to portray the Vulcans as being war-like—I don't think they make war," he adds. "But I don't necessarily think they're conscientious objectors, either; I mean, Spock never hesitated to use his phaser when the situation called for it. ... Certainly the Vulcans have a security service, they have a High Command with a fleet of [very powerful] starships, and they apply that power judiciously and logically in their own self-interest when they need to."

V'Lar of "Fallen Hero," though, helps restore the balance. "You see a character who's noble, who is self-sacrificing, who—when confronted by Archer—tells him the truth because he deserves to know," Black notes. The ending, he adds, intentionally offers V'Lar's comment on Archer and T'Pol's cooperation as a "glimmer of what is going to come when you get to the original series" a century hence.

Just as importantly, meeting V'Lar has an effect on Archer and his long-time Vulcan grudge as well, Black notes: "He's always been very wary of them, and felt that his father wasn't allowed to see his dream realized because the Vulcans had been withholding information from him. And then to meet a character like V'Lar ... now, he's learning that T'Pol

"We wanted to have Archer involved in a little intrigue, to put him into an almost Cary Grant-like role from a Hitchcock movie—where he meets Grace Kelly in the villa next door and she's very mysterious."

isn't the exception—that there are many Vulcans who are honest and noble, loyal and helpful."

Besides, the basic Trek timeline presents an even bigger problem in evolution. "In a decade or so, the Federation is founded," he says of the *Enterprise* era. "You think we've got to bring the Vulcans a long ways in a hundred years [to Spock's time]—we've only got 10 years to get the Andorians there!"

If "Two Days and Two Nights" wasn't Black's favorite credit of the season—he wrote the teleplay from a Berman & Braga story—it was more due to situation than anyone's fault.

"We got down to the end of the season, and we were really up against it in terms of budget; we would have loved to do more with Risa, and we found out we just couldn't afford to," he explains. "We had been talking about doing a shore-leave episode literally from the time I showed up."

Fans should know that TOS canon came into play here, too. The Keeper's planet from "Shore Leave" was considered and quickly tossed out since it was new to Kirk, Black says, while Wrigley's Pleasure Planet—mentioned once in "The Man Trap"—sounded too human and too well-known for this distant region. "So we went with Risa," he adds, "because it's something that's been established, and the Vulcans have been there and T'Pol would know about it."

Of all the episode's fun side plots and performances by the regulars, he



two days
and two nights

explains, the Archer storyline was perhaps the most tweaked from start to finish. "We wanted to have Archer involved in a little intrigue, to put him into an almost Cary Grant-like role from a Hitchcock movie—where he meets Grace Kelly in the villa next door and she's very mysterious. More of a flirtation than a full-blown romance [here]; we didn't want Archer to be 'involved.' We want to try and keep the captain a little bit reserved and above that, for now—which isn't to say he isn't going to have his 'City on the Edge of Forever' episode at some point in the future."

Despite Bakula's performance, Black feels the script was hobbled by the sheer need to explain the back story of "Detained" once the mystery woman was made an agent of the earlier episode's Tandarans and Colonel Graff. "So I don't want anyone to get the

impression that I didn't like 'Two Days and Two Nights,'" he emphasizes. "I did like the show, but you always go through the process and kind of kick yourself when you think, 'It could've been more!'—when you wanted to do something a little extra and you either didn't have the time, which is very much what working in television is all about, or the money."

Since the end of his "rookie" season, Black has added another teleplay credit for "Carbon Creek" and solo credits for "Singularity" and "Cease Fire." As he has eased into the series, he is still well aware of fan reaction and the growing pains yet ongoing.

"I hope the fans enjoy seeing these characters being fallible and having fears," he reflects. "I don't think we want to de-mythologize Starfleet; we don't want to make these characters look like they're bumbling their way through the universe! But we very much want to maintain that sense that they're just figuring it out. And they're going to make mistakes ... but they're going to learn from these mistakes."

Like crew, like writing staff? "We work hard, we put in long hours, we work weekends ... And sometimes ... it doesn't always work!" he admits with good humor. "There's an occasional misfire, you know, but I think we have a pretty good track record." ☺

Look for more insights on his Season 2 episodes from co-executive producer Chris Black in *Communicator* #145, our annual Review/Preview TV issue.



Dawson takes the helm in Season 2's "Dawn," with the mother of all Trek duet brawls involving Connor Trinneer

roxann dawson

by Bone & Kaplan

at 'home' directing *Enterprise*

Roxann Dawson feels like almost no time passed between the day she last donned B'Elanna Torres' makeup for *Star Trek: Voyager* and the day her first *Enterprise* directing job began.

"I really feel like I haven't left," she laughs. "*Enterprise* started up right after we wrapped, and I think I did the fifth episode. It wasn't very long at all."

Dawson's first *Enterprise* episode was "The Andorian Incident," which reintroduced the Andorians, seen in the original *Star Trek* series. These Andorians attacked the Vulcan monastery at P'Jem, insisting that the Vulcans were using the facility to spy on them. Dawson was worried about the appearance of the Andorians.

"I was told they were going to be blue with antennae," she recalls. "I was concerned about it when I first read it in the script, because I didn't want it to look like the original ones that they had in the old *Star Trek* days. I wanted to make sure we had something updated, something believable, something scary and threatening. I thought, 'How can we make this work?' But we did, I think. Now they are becoming a regular part of the *Enterprise* world."

Dawson particularly liked Jeffrey Combs' Shran, the leader of the Andorians, who returned in the episodes "Shadows of P'Jem" and "Cease Fire." "He was wonderful to work with," she says. "He really created an extraordinary character there, didn't he?"

At the end of "The Andorian Incident," Captain Archer (Scott Bakula) and his crew find a hidden surveillance facility under the monastery, proving the Andorians correct. The teleplay of the episode was written by Season 1 staffer Fred Dekker, with a story by Dekker and executive producers and co-creators Rick Berman & Brannon Braga.

ROXANN DAWSON

"I think that *Star Trek* works best when it's exploring the gray areas, whether it be of human nature or political issues."

"I thought that was particularly good writing on their part," Dawson notes. "It's nice when they can throw in curves like that, and make you see the gray in issues. Everything is not black and white. I think that *Star Trek* works best when it's exploring the gray areas, whether it be of human nature or political issues. We don't come down on one side, being too politically correct or being too preachy, but we present a problem and you see there are issues on both sides that need to be explored."

The next script Dawson directed, "*Vox Sola*," called for an alien life-form to invade the ship and engulf various crew members. Envisioning and executing

that concept was no mean task, she notes.

"That was probably the most difficult episode to bring to life on the screen what they had written on the page, which was this creature that has to grow in size and ensnare our crew in its web-like tendrils," she recalls. "You go, 'How do we do something like this?' To have to create that was an extraordinary job, and it required all of the departments coming together to work."

The actors trapped in the alien tentacles, especially Bakula and Connor "Trip" Trinneer, had to do some rather unpleasant work. "They were harnessed, stuck up there for hours, and smothered in goo," Dawson recalls. "It

was a terribly difficult episode for Scott and Connor. But they were such troopers, it was amazing." And it was all recorded: The making of "*Vox Sola*" was documented by a PBS television crew as part of what will be a short series.

"It will be featured on a show called *On The Set* on PBS," Dawson explains. "They are exploring the making of different television shows. They followed me from inception through post-[production] on this particular episode. They go into great detail on how we created this from the page to the screen."

"Dead Stop" was Dawson's next episode, her first for *Enterprise*'s second season. This show posed its own unique production problems, as the script called for a space station that could repair anything but used living beings as an energy source.

"We wanted a very different feel, an antiseptic feel, almost like 2001: A



Dawson directs Trinneer in season 1's "*Vox Sola*"



"Dawn" had its quieter moments too: Dawson works with Khata'n Zshaar (Brad Greenquist).



The gooey fate awaiting Bakula's Archer in "Vox Solo" gives Dawson cause for pause; 1st assistant director Jerry Fleck checks the script.

Space Odyssey," Dawson says. "That's what we were going for in style, and I think that it was accomplished. It was such a stark difference from *Enterprise*. Its brightness—I loved the contrast to the deep, dark underbelly that had all of these bodies. I thought that the design elements that we finally brought together really worked in terms of the storytelling."

Dawson also supplied the voice of the space station's computer. "Rick Berman requested that I do it," she explains. "I had some ambivalence about that, because I didn't want people to recognize my voice and for that to take away from it. I thought, 'Maybe they won't,' but I guess most people did recognize my voice. I did it as an uncredited thing, but didn't stay a secret too long!"

Next up for Dawson was "Dawn," written by co-executive producer John Shiban. In this story, Tucker is attacked by a territorial alien, with whom he ends up being marooned.

"'Dawn' is a beautifully written episode," Dawson says. "We've got a great guest star, Gregg Henry, [whose] character has been trying to shoot at Tucker's ship—and in the process, they both crash-land on this moon. They

"I had seven years with a great character. As far as the acting side of myself, I'm really ready to try other things."

have little hope of being rescued, and have to learn how to communicate and get along in order to survive. It was wonderful character exploration. Gregg is extraordinary, as well as Connor, and their relationship grows and develops. I think it's a really wonderful episode."

Dawson is particularly happy with the extended fight scene in "Dawn."

"We worked extremely hard on [that] with our stunt co-ordinator, Vince Deadrick," Dawson notes. "They wanted it to be the longest and biggest fight that Star Trek has ever had. It ends up being about two-and-a-half minutes long, and it's a very pivotal moment in the script. I am very proud of it. The two actors and our stunt doubles did great jobs."

Dawson was due to return to *Enterprise* to direct a fifth episode in March. She also helmed an episode of *Charmed* and tried to fit *The Division* into her schedule. Even with all the directing work, she did get a chance to act in the pilot episode of the sitcom *Coupling*,

adapted from the same-named BBC hit.

"It's a new NBC show that they are looking at to go into the *Friends* slot, when *Friends* leaves," she explains. "I had a great guest starring role in the pilot, the only guest star in the show. I had never done a sitcom before, and when the script came to me, I thought, 'This is such a fun role. I have to go in on this.' I was very pleased to get this role and to do it."

Nevertheless, Dawson feels that *Voyager* and her half-Klingon character have had their day. "I thought *Voyager* was an extraordinary seven-year experience," she says. "But the makeup was very grueling for me. I had seven years with a great character. As far as the acting side of myself, I'm really ready to try other things. I think that that character, and that experience, had a great run. I don't know that I would want to return to it in any way, at least not in that form."

But she will no doubt be back on the Paramount lot to direct *Enterprise*, whenever she gets the call. ☐

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After "Cold Front" last season, McNeill—here, then with director of photography Morrin Rush—is back behind the *Enterprise* camera this season for "The Breach," due to air April 23.

robert duncan mcneill

by ANNA
KESPIAN

... new 'directions' behind the camera

More than a year and a half after the end of *Voyager*, Robert Duncan "Tom Paris" McNeill is enjoying the kind of post-Star Trek career he envisioned for himself—right in his own kind of "center seat," the director's chair.

But now, tired from almost too much work, is McNeill questioning his ideas? Far from home, he is preparing to shoot an episode of *Dawson's Creek* in North Carolina.

"What was I thinking?" he asks, laughing. "I must have been crazy. You know, it's like 'Be careful what you wish for!' I wonder if it's what I really wanted. This season I have worked nonstop, which is really exciting when I think about it—but it is really exhausting doing it right now."

Of course, McNeill is following in the footsteps of other Star Trek actors who have gone on to direct, including LeVar "Geordi" Burton and Jonathan "Riker" Frakes, both of *The Next Generation* cast.

"I remember Jonathan Frakes, one of the first times I met him," McNeill recalls. "He said, 'You know, I hear you want to direct. Everybody tells me you are going to be the next Jonathan Frakes. What are you, insane? You work 10 times as hard and you get paid a tenth of the money. Go be a TV star. What are you, crazy, wanting to direct?'"

"But it's been a good year," McNeill admits. "I've done four episodes of *Dawson's Creek* so far. I did an episode of *Everwood*, the new Treat Williams show. I'm going to do an *Enterprise* [tentatively titled "The Breach," airing April 23], then back to *Dawson's Creek*, and then over to do a show for *Dead Zone*."

One of McNeill's first directing assignments after *Voyager* wrapped was *Enterprise*'s first-season episode "Cold Front." This presented a challenge, since the Temporal Cold War was and still is somewhat unclear to many viewers, and apparently, to some directors.

"Cold Front" was interesting," McNeill explains. "They were just trying to begin this concept of something that I think is going to be a real foundation of this series, which is chasing down these guys, and trying to explain this Temporal Cold War. It was made to be a real enigma in the episode that I did, and therefore it was really hard to pinpoint in terms of performance, or the way it was shot, or what I should be doing."

"I've seen quite a few of the *Enterprise* episodes," he adds. "If I had to pick, I would have picked probably another episode to direct. But it was a

"Jonathan Frakes said, 'You know, I hear you want to direct. Everybody tells me you are going to be the next Jonathan Frakes. What are you, insane?'"

fun experience to be working with the same crew, yet on a different spaceship, and similar things and similar styles of shooting and performance, yet very different because of the new actors. It was fun."

McNeill was happy to get to direct Scott Bakula as Captain Archer.

"I had worked with Scott Bakula as an actor many years ago on *Quantum Leap*," McNeill explains. "I did a guest star role on that show. I was very impressed with Scott when I worked with him on *Quantum Leap*—and even more impressed to see him a little more closely as a director. He is a real professional, and he really sets the tone for that whole show in terms of attitude and professionalism."

As is the case in many episodes, Bakula's character was placed in precarious positions in "Cold Front."

"We had some stunt sequences in the episode," McNeill recalls. "He had to hang off of rails, being sucked out into space. He chose to do all of the stunts, hanging up on the rails, high above the stage, by

himself. He didn't have a stunt man do it. He did it over and over, because we had some technical problems, and he never complained. He was great."

In "Cold Front," Connor Trinneer as Chief Engineer "Trip" Tucker also had a fair amount to do. McNeill enjoyed working with him.

"Connor Trinneer is great," McNeill says. "He is very easy-going, very friendly, very open, easy to talk to. I squeezed in a Star Trek convention [later on] and Connor was there. We had dinner together, and that was very nice—to spend some time away from work, comparing notes."

McNeill has certainly had a long journey since leaving Tom Paris behind, both as an actor and a director.

"The day after we wrapped on *Voyager*," he recalls, "I got on a plane and went back to the Hamptons to do this low-budget horror movie that I think is finally coming out on video, *Infested*. We had a fun time making it. It was just a silly romp of a horror movie version of *The Big Chill*. I did that, [then] I went off

and did one of the last *Outer Limits* episodes as an actor. Then I started directing at *Dawson's*. I did the [season] premiere of *Crossing Jordan* as an actor this year. I started directing in August, and I really haven't stopped."

McNeill was happy to work on a show like *Dawson's Creek*. "I have to say, when I left *Voyager*, I was so excited to come over and work at *Dawson's Creek*," he admits. "It was such a different kind of show. It was a real character-based show. It was all about character and dialogue, and very little action—very little plot, sometimes. I was really excited with that change, because Star Trek is such a plot-driven show, and such an action show. It's all about a very strong plot, and very technical. *Dawson's* was not; it was more tone and mood and style."

But after all this time, McNeill is ready to return to the Paramount lot. He was happy to get the call to direct another *Enterprise* episode.

"Now that I have done so much *Dawson's Creek*, I am so excited to go back to Star Trek," McNeill says, sincerely but not without humor. "Let's do some special effects for a change! I don't want to talk to actors about character anymore—I want to shoot phasers and blow up ships! I'm just excited to go back and see all the old guys." ☺

reunited in the blue room

Since McNeill, Paris and Foxanna, Dawson's B'Elanna, were married near the end of *Voyager*, the actors worked out something special for Las Vegas con-goers last fall.

"Roxann and I found a play called *The Blue Room*," McNeill explains, "which is two actors playing different couples [for] 10 scenes. In each scene, one of the actors switches to a new character, so it's like these love relationships—these partners—pass on. They have a romance with one person, then the actor switches to a new character, and then they have a romance with that. Then the second actor switches, and it just keeps going down the line.

"It was a really interesting play for us to do at a convention," he adds. "Because of the whole Tom Paris-B'Elanna relationship, I think it was interesting for the fans to see us playing all these different characters in these romantic situations."

"I'm hoping that we'll have a chance to do it again," Dawson adds. "It was a good choice, and I was very pleased with how we were able to adapt it. If you are doing it in a reading format rather than a full-blown production, you try to bring across as many values as you can. But I think it did come across well."

the original series

briefing

feature

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STAR TREK COMMUNICATOR 143

King of the

PHOTOS COURTESY EDDIE RANNEY

EDDIE PASKEY



Lt. Leslie in command!—for at least a few frames...

You can't watch *Star Trek* without seeing him somewhere. Who's that golden-haired, handsome lad at Mr. Scott's engineering station? Who's that security guard keeping an eye on a godlike Gary Mitchell? Who's that guy at the helm, or the one telling off an infuriated Captain Kirk for accusing him of mutiny in "This Side of Paradise"?

That man is Eddie Paskey. As Mr. Leslie, Paskey became an indelible part of the environment of the original starship *Enterprise*. Usually garbed in a red uniform, you'd find Leslie guarding an elevator or brig cell, manning Mr. Scott's engineering station on the bridge, taking the helm in an emergency and—for one brief shining moment—sitting in Kirk's chair.

redshirts

by JEFF
BOND

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APRIL :: MARCH 2005

:: eddie paskey had his hands—and every other part of his body—all over *star trek*





LEFT TO RIGHT: Paskey (far left) was there in the second pilot as a "blueshirt"—a medical guard!—among those wary of Gary Mitchell ("Where No Man Has Gone Before"); Other episodes found him in the thick of the action, far and above most other stand-in/extras ("By Any Other Name"); Leslie's biggest moment: sounding off against Kirk during *Starfleet's* only "mutiny" ("This Side of Paradise")

With his thick blond hair and square jaw, Paskey looked like a California surfer—but his background was in auto repair and he had run a service station in Pacific Palisades with his father. His regular customers at that job included a number of Hollywood actors and producers—among them *Ben Casey* producer Irving Elman and Herb Solow, vice president of Desilu, the production studio that would make *Star Trek*. Paskey eventually befriended both Elman and Solow, leading to a one-line role as a motorcycle cop on *Ben Casey* and appearances on *Mission: Impossible* and Gene Roddenberry's unsold pilot, *Police Story*—which also featured the likes of future *Star Trek* regulars Grace Lee Whitney and DeForest Kelley. Eventually, inevitably, Paskey landed in the second *Star Trek* pilot, "Where No Man Has Gone Before."

"I was a security officer on the show, wearing a blue outfit, and when Gary Lockwood [Mitchell] was in the brig, I was one of the security officers protecting him," Paskey recalls. "I

think they have a shot of me and Bill and Sally Kellerman [Dr. Dehner] and Paul Fix [Dr. Piper]."

After several months' hiatus *Star Trek's* second pilot sold, and Paskey went to work on *Star Trek* on a weekly basis. Just as still happens on more modern Treks, he quickly grew from an background player, or extra, to a multipurpose role—as the stand-in for William Shatner while the crew focused lights for each scene set-up, working alongside Frank da Vinci, who stood in for Leonard Nimoy, and Bill Blackburn, who was DeForest Kelley's stand-in.

"I was Bill Shatner's stand-in from the very first show," Paskey says. "They used us because we were on set every day, and lots of times they didn't have to hire a lot of extras. If they had done a master shot the day before and needed someone to walk through the background, we would hide our face and walk through the shot even though we might have been playing someone different in the same shot the day before." The stand-in work for focusing lights quickly grew to doubling

Kirk when Shatner wasn't needed—either in distant shots or with his face turned away.

"I didn't do any stunts—other guys did that—but there were several episodes where I would be walking away in a green-gold shirt, being Captain Kirk," Paskey says. In "Return of the Archons," he played Kirk infiltrating Landru's conditioning centers with Spock while wearing the hooded black robes of Landru's lawgivers. He



AS A DAILY FIXTURE ON THE *STAR TREK* SET, Eddie Paskey was impressed by many of the tricks of the trade used to get the show's look—and get it done on time. One was a trick used by director of photography Jerry Finnerman during the very first regular episode filmed, "The Corbomite Maneuver."

"There was a big explosion you see on the [main view] screen, and that explosion was from a huge welding torch, like a scissors. When they wanted the effect, they would touch these scissors together and the whole set would light up. We had to be careful and not look directly at it, or it would have damaged our eyes; I had never seen anything like that done before, and it was an education."

EDDIE PASKEY



also doubled Shatner in several long shots on location in "Arena," filmed at landmark Vasquez Rocks. "That was a god-awful place—hot and cold," he chuckles. "We would get there in the morning at 6:30 or 7, and it was so damn cold you were putting everything on you could, and by 12 you were taking everything off. Beautiful rock formations, though."

Paskey soon developed a friendship with Shatner that led to his on-camera background character taking on more prominence. "Bill was a good guy," Paskey says, noting that he never saw the prima donna side of Shatner implied by co-stars in their latter-day biographies. "I've heard this, and I was blown away when I read some of Jimmy Doohan's book. I did not know there was a row between them. It never showed. The set was fun, and we had fun working."

"On a typical morning," he recalls, "Bill would get on the set and be in makeup; I'd get in and get my own makeup on and be in costume, and I'd stop by his dressing room and ask if he wanted a cup of coffee. He'd be in there with his dogs, Doberman pinschers, which scared the hell out of me at first—but they were good dogs. A lot of the time I would just sit in there with him and talk. I'd ask him what made him do certain things in certain scenes—because I was taking acting lessons—and he'd say, 'Eddie, the first thing I need to do, if I'm in a room with no doors in it, I ask myself: How would I get out of this room? Not how would *Captain Kirk* get out of it, but how would I, Bill Shatner, get out of it.' It was kind of a neat way of bringing your own self into your character."

"GEORGE MERHOFF WAS THE GAFFER—the head electrician—and George Rader was the head grip—they're the carpenters on the set, and they're also in charge of the dolly [wheeled camera frame]. If you'll notice on the show, that camera is moving damn near all the time. We had the big Mitchell cameras at that time, which were big, old cameras and heavy as sin. On the camera [crew] you'd have the camera operator, the camera, and another camera assistant focusing the camera by hand. It was just amazing that they could move that camera and keep everything in focus with someone operating the focus by hand, but that was the talent these guys had."

Paskey's continued presence on the bridge led Shatner to give him a nominal promotion. "I was where Sulu was in one scene [at the helm], and Bill said, 'Hey, Eddie needs a name—I want him to say something, so let's give him a name.' At that time I became 'Mr. Leslie'; Leslie was Bill's [oldest] daughter. So I was Leslie from then on. He would say 'Warp Factor One, Mr. Leslie.'"

That higher profile of sorts helped Paskey make ends meet—even at the bottom of the show business totem pole. "You went in on a regular daily salary as a stand-in, which was only \$35 a day, but back then that wasn't a bad day's wage," he notes. "And any time you did a little bit more there was a bump-up [in pay]; every time I was on the set with Bill, Bill always tried to bring me into it—whether it was giving me a pencil or walking by in the same frame with him. He was always trying to give me that little extra, because that would bump my wage up to \$90 a day. I raised four children on that. The speaking parts I had were \$125 a day, but if you

went into overtime or double-time, or went on location, you'd get triple-time because of the hours."

The glamour of stardom had its own risks, however, as the new thespian found out. "My first time delivering lines in 'The Naked Time' I was so nervous I could barely read them," Paskey recalls. "They wrote the lines down on the monitor in front of me, and I went through the two lines and dropped the third one, and Leonard Nimoy jumped in and picked up the third line right away, saved the shot and saved me. That's something I appreciate so much, because I was embarrassed."

Of course, the most dangerous job on *Star Trek* was security guard: the legendary, ever-expendable "red-shirts," always first to die on any exploration of an unknown planet. With Lt. Leslie enduring numerous shifts on security detail, Paskey knew that death could lurk behind every Styrofoam rock. "I was very, very careful about dying on camera, because I wanted to stay on the show!" Paskey says. "I would 'get lost' in certain circumstances; I wouldn't be around when they'd decide who was going to die in certain scenes. The security guards were always dispensable!"

Despite all the strategy, even Paskey couldn't hold out forever against the "curse of the redshirt." Leslie's time finally ran out in Season 2's "Obsession," in which he is clearly shown on camera (in close-up, no less) having his red corpuscles drained by the gaseous alien "vampire cloud." Remarkably, Leslie shows up the following week looking none the worse for wear.

"When I finally went to these conventions, everyone came up to me and said, 'You're the one who dies in an episode and then comes back to life the next week!'" As Paskey explains, however, he accepted the job with the understanding that his character wouldn't really be dead. "In the script, at the end of the show, there were wordings about the people that were killed being brought back to life—for continuity. But they never shot it. So I knew it was going to happen, but I knew from reading the script that I would not really be dead."

His constant set presence gave Paskey a unique perspective on the work of the show's cinematographer and lighting crew. "The beautiful part about the original *Star Trek* was that the lighting was so super," Paskey says. "Jerry Finnerman, the cinematographer, had such a way with colors. You don't even think about it, but with me being a stand-in I was there all the time [to focus lights for a scene]. He would flood a whole wall with magenta or, if an actor had a little bit of gold in their hair, he would top-light them with yellow. His way of flooding the set with different colors was just amazing."

Paskey also got to be on good terms with not only Shatner but with the lighting crew in general. "I would watch the rehearsals and try to second-guess Bill and try and figure out where he would wind up in the shot, and [gaffer] George



EDDIE PASKEY



CLOCKWISE FROM LOWER LEFT: At the old Beau Geste fart set near Vasquez Racks used for "Arena," Leonard Nimoy and a cold DeForest Kelley kid wardrobe crewmember Ken Harvey for Paskey's camera; William Shatner mugs and the cast mulls an Desilu's old Western street for "Return of the Archons"; Paskey gets a proper shot of his "protégé" at Vasquez for "Arena" (with script supervisor George Rutter); catching Nimoy and Kelley in more unguarded moments; Paskey's clip from the stuntmen's version of "Amak Time," with Dave Perna for Spock and Paul Baxley for Kirk; and a private shot: Lt. Leslie (in a command uniform) at the helm.



PHOTOS COURTESY EDDIE PASKEY

Merhoff would light that way. Any time Bill falls down, he's going to turn his face toward the camera—there were no two ways about that. I told George Merhoff that and he said 'God, Eddie, you're right.'

"One of the reasons I'm more prominent in the background than some other people," he adds, "is that any time I was in a scene, George would always light me. Instead of there just being a scattering of light back there, they would light Bill and the other actors, and if there was a background shot I was in, George would say, 'Okay, Eddie, where are you going to be?' And he would go in there and light me with a key light, a sidelight and an eyelight. It made me stand out in the background more than some of the other people."

The actor found even more jobs on the show: He supplied the hands for insert close-up shots for both Shatner and for Doohan's Scotty. "Frank da Vinci would normally do Leonard's hands, and Bill Blackburn did De's. I would do Bill's and Jimmy's, because Jimmy had a funny hand," Paskey says, noting Doohan had lost a finger in World War II, and any Scotty hand close-ups were shot using someone else's. Thus, it was really Paskey moving the transporter console sliders in that oft-used close-up of Scotty's hands; ironically, the stand-in's work as an auto mechanic gave his surfer's visage a pair of strong, calloused hands, perfect for an experienced Starfleet engineer like Scotty.

Paskey was in nearly every episode of *Star Trek* throughout its first two seasons, and he saw first-hand how the ratings and ever-present threat of cancellation affected the set. "In the third season, a lot of the problems were money," he says. "On the West Coast, in all the metropolitan areas *Star Trek* was really big, but in the cowtowns and the Midwest they didn't want to see that—they'd rather watch *Guns* smoke. The last year the scripts were not as good as before, and Bill and Leonard and the directors would be rewriting the scripts as they shot. The last season things were a bit rocky—there was more tension on the set."

Thus, he departed from the series after shooting around half a dozen episodes of Season 3, partly due to an accident he suffered during the filming of "Is There in Truth No Beauty?" "I left because I was getting cluster headaches



and the arc lights were just killing me; I was going through a big bottle of aspirin a week," he reveals. "The last time I was on the set was when Spock was wearing that red visor, and we were doing a scene on the bridge where everyone was trying to get to Spock. He gave me a Spock pinch and threw me against the bridge railing at the same time, and I just felt my back go. Thank God they said 'cut' and 'print,' and I went into the alley outside the stage and just sat there in agony. I knew after that I just couldn't handle it."

Although he appeared on a few more Desilu productions, Paskey knew he didn't have the desire to try and make it in Hollywood. "I was never what you would call a good actor; I was just there and it was a job," he admits. "I appreciated the time, and I wish I would have been a little bit more of an actor. I just tried to be Eddie Paskey; I wasn't trying to be a Shakespearean actor because I had no education in that."

Modern Trek fandom, he adds, has been something else, too. "It's amazing how I'll get fan mail on email, and it's amazing how they love me, and I'm very appreciative," he admits. "But I sit back and say, 'Good God, I don't deserve all this praise. I didn't do anything!' I started getting emails all the time, and this one guy wrote me and asked me why I wasn't at any of the conventions. I said I never knew when they were happening, and he told me to get a hold of Richard Arnold at Creation Entertainment. I phoned ... and said I was Eddie Paskey, and he said, 'Eddie, where the hell have you been? We've been trying to find you for 25 years!'"


For Paskey, the highlight of that first convention was a reunion with the man he had shadowed and befriended during his tenure on *Star Trek*. "I saw Bill Shatner in Pasadena

at my first convention, and that was the first time I'd seen him since I left the show," he says. "I asked Richard if he could get me to Bill because I wanted to see him for a few minutes just to say hi. I was in a cast but I walked all the way through that hall to the garage where he was entering, and Bill saw me and looked up and said, 'Eddie!' He was with his wife, and he turned to her and said, 'This is my friend Eddie! You can't get much better than that.'"



"Devil in the Dark" with Lt. Hadley (fellow extra Bill Blackwood)

"A TYPICAL THING is they would have a master shot of everyone on the bridge, and then as they moved through it they would end up moving around the bridge into a two-shot with Bill and Leonard or Bill and De. That would save a set-up, because we were under the gun to get these things done—an hour show in six days. We were always pushing to get those things in the can because Desilu was pushing and then Paramount bought Desilu and they pushed a little more, and then Gulf-Western bought Paramount and they pushed a whole lot more!"

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first person fandom



by shirley maiewski and the
star trek welcommittee

"First Fandom" are the general sci-fi fans who founded the first WorldCon in the late 1930s. Welcome, then, to First Person Fandom, a new recurring feature on the earlier days of the Star Trek faithful. Reminisce with those who were involved firsthand, as we keep alive the legacy for all the "newer" fans of the 22nd and 24th centuries

January 1972: *Star Trek* was considered a failed property, a neglected TV series that died after three anemic seasons. No one watched the show anyway, said network execs, so few should miss it almost three years later. Still, fans in New York City decided to hold an event to remember the show and its cast. A small handful of diehards were excited, but many wrote the idea off as silly. A convention? About *Star Trek*? Who'd attend that?

The answer—as documented in Bjo Trimble's *On the Good Ship Enterprise* and Joan Winston's *The Making of the Trek Conventions*, was "a lot." A whole lot, in fact. Conventioneers expected maybe 500 people to attend—and almost seven times that amount showed up. And, from that unprecedented show of support for a series thought dead and forgotten—with all the attention it received—another idea germinated and took form. Long before the Internet, early fandom had its own "worldwide web"—the links spun out manually by the many volunteers of the Star Trek Welcommittee information service.

its 25-year mission

Fast forward to the present, and Shirley Maiewski still remembers those days fondly. Her own first contact with the show, however, pre-dates the birth of the Welcommittee. "It was the summer of 1967," she says, "between the first and second seasons. There was an

amusement park down here called Riverside Park, near Springfield, Mass., and they used to bring actors out on weekends, and they brought Leonard Nimoy out. So I took my daughter out to see him, and sure enough, there was Mr. Spock!"

Nimoy talked to them, she says, and they stayed for a second performance, even though it was raining and the show was held outdoors. "He came out and said, 'If you're going to sit out here in the rain, I'll do my whole show!' That weekend, I met a girl who belonged to his fan club, and I got the address from her. That was where I started getting some information and where I heard about that first Star Trek convention."

At the convention, she met Jacqueline Lichtenberg, who was the first to suggest the idea of a Welcommittee, Maiewski recalls: "She was getting a lot of mail about Star Trek and fan clubs—that sort of thing." Lichtenberg, who has since published a number of novels including *Dreamspy*, *City of a Million Legends*, and the *Dushua* and *Sime-Gen Universe* series, is best known to Trek fans as the co-author of 1975's *Star Trek Lives!*

"For some reason," Maiewski says, "people found out that she knew a lot about Star Trek, and she asked some of us to help. I agreed at the time, and the Welcommittee is what we started up." The mission, she says, was simply to answer questions and help fans. "They wanted to know where they could join



a fan club, or when there would be a convention, and there were questions about *Star Trek* itself, about the actors and that sort of thing. And we had people who could find answers."

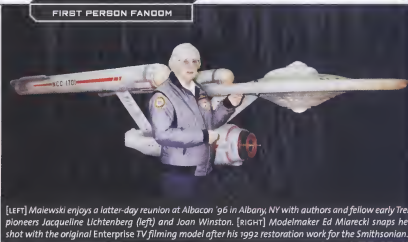
Whatever the question, Welcommittee staffers made it their goal to find the answer. Interested in *Star Trek* novels? Searching for a reliable episode guide? New to the series and reading up on the history of *Star Trek*? All this and much, much more, the Star Trek Welcommittee addressed in the countless responses its members sent out.

At times during its quarter-century in operation, the Welcommittee had as many as 150 staffers all over the

Just some of the Welcommittee's licensed fund-raising patches and its information booklets—free, for a SASE!



FIRST PERSON FANDOM



[LEFT] Malewski enjoys a latter-day reunion at Albacon '96 in Albany, NY with authors and fellow early *Trek* pioneers Jacqueline Lichtenberg (left) and Joan Winston. [RIGHT] Modelmaker Ed Miarecki snaps her shot with the original *Enterprise* TV filming model after his 1992 restoration work for the Smithsonian.

country, answering the mail. "There was a lot in those days," she adds, "but the fans didn't know how to reach out, and that's what we did. We answered thousands of letters." The volunteer staff hailed from eight countries outside the United States too, including Canada, Britain, France, Germany and Brazil (and even included, for some 10 years, a certain managing editor of this magazine).

"To give you an example of the kind of mail we would get," Malewski notes,

"there was a school magazine called *Dynamite*, and in that they listed our address. And we answered over 5,000 letters within a couple of months after that came out!" The magazine told fans to write to the Welcommittee to learn about "the aspects of *Star Trek*," providing an address for its pre-teen readership. "So they all wrote to us," she laughs, "and asked for 'the aspects of *Star Trek*!' So we contacted *Dynamite* and told them what happened, and bless their hearts, they sent us a donation to cover some of our expenses."

The Welcommittee was also endorsed in Lichtenberg's *Star Trek Lives!* and in *Star Trek 11* by James Bligh. "Our address kept getting out there. It was a labor of love—it was all volunteer—and any money we raised had to go to our publications. We published a number of things, such as *How to Put on a Convention*, *How to Start a Fan Club*, and *The Fan's Little Golden Guide to Throwing Your Own Con*—that type of thing."

The organization's first chairperson was Jeanne Hauelsen, of whom Maiewski has since lost track. "She set things up," she explains, "but she wasn't able to continue after about five months, and Helen Young of

Houston, Texas, took over." Young served as chairperson for five years, establishing separate departments to handle each facet of fandom: pen pals, conventions, trivia, in-house operations, and so on. In March 1977, Maiewski assumed the chair, which she held for 21 years until the Welcommittee disbanded in 1998. "Unfortunately," Maiewski adds, "Helen died just a couple of years ago, and we miss her terribly. She acted as an advisor right up until the end." Though Lichtenberg actually conceived the Welcommittee, she never sat in its center seat.

The Welcommittee was an entirely non-profit organization, funded by the members' own generosity—and for fans born of the digital Internet Age, less familiar with the ways of typewriters, paper, photocopying and postage, Maiewski spells out just what that means. "If fans didn't send a self-addressed, stamped envelope, a SASE, our members paid for it out of their own pockets," she recalls. "We did raise some money—we had a directory, for instance, which listed all the fan clubs and all the different books and things like that, and those had to be printed—but we paid for everything else."

Despite its non-profit status, the Welcommittee still had funds left over, from donations and other sources, when it closed up shop. "When we disbanded, the money was given to charity—like Make-a-Wish, which was Roddenberry's favorite, and North Shore Animal League in Long Island, which

THE NEOFAN'S GUIDE TO FANDOM





Not limited to TOS, Maiewski meets TNG's Patrick Stewart at a New York fan event after his one-man play, *A Christmas Carol*.

was DeForest Kelley's interest. Leonard Nimoy's nephew was in one of the Boston hospitals, and any money we had left, that's where it went."

lasting bonds ...

Saddened by the loss of Young and other friends she's made through Star Trek, Maiewski is consciously aware of the 30 years that have passed since the Welcommittee began. A grandmother now, she considers friends and family top priority, which is what drew her to Star Trek in the first place. She cherishes the friendships she has formed with Trimble, Lichtenberg and others, and considers that the best aspect of her involvement.

"I watched the show from the very first episode," she says. "I was a science fiction fan and it sounded like good science fiction. And what was remarkable about *Star Trek* at that time was that it was a show the whole family could watch—my husband and our three teenagers and I, we all sat there and enjoyed that show. How many shows today can a whole family sit down and watch? It was a different time."

A loyal Star Trek fan to the end, Maiewski has followed all of the television sequels and films to date. Her favorites are *The Next Generation* and *Deep Space Nine*, though she enjoys *Voyager* and *Enterprise* as well. "My only problem with *Enterprise*," she quips, "is—where do they walk the dog? They

don't have newspapers! We have three big dogs here, and I know how they are! But I watch it, I enjoy it ... it's Star Trek, in a way, but you can't help but think 'Now, how is that going to change over to the other ones?'"

chairmen on the bridge

What should be remembered, Maiewski says, is that the Welcommittee was not a fan club but more specifically an information and referral service. In fact, the organization was an actual licensee, having been granted a license by Paramount to serve as Star Trek's official liaison to fandom, and sell several cloth patches as a fundraiser. "Helen Young set that up—she knew somebody out there," she adds.

Sadly, by the end of 1997, when the Welcommittee's license had finally run its course after a quarter-century, Maiewski and her staff realized the usefulness of the organization had passed. "Our mail," she sighs, "dropped off tremendously thanks to email ... because of computers. People didn't want a letter; they wanted an answer right away. We

tried setting up a webpage a couple of years before we closed, but it just didn't work out, and the person doing it wasn't doing it right—plus, then we had all our other members, who wouldn't have anything to do if it was all online."

For Maiewski, one of the most fun aspects of being associated with Star Trek was the ability to rub shoulders with so many of its famous personalities. To her great thrill, that meant being able to attend the filming of *Star Trek: The Motion Picture*. "I had the great opportunity of going out to Hollywood, and I was on the set when they were making *The Motion Picture*," she recalls with a smile. "I knew Susan Sackett, who at that time was Gene Roddenberry's secretary, and I met a lot of the actors, and that was such a thrill."

The Massachusetts native says Star Trek afforded her many memorable moments. "I was very fortunate, in that I got acquainted with many of them—Gene Roddenberry and Susan and Richard Arnold and those folks. And [Susan] took me on the set, and here was all this wood and stuff, and this little flight of stairs going up to a doorway, and she says, 'Go up there!' I went up there, and I was on the bridge of the *Enterprise*! I mean, what more of a thrill can anyone have?"

In addition to the show's creators, Maiewski got to know the cast, and they knew her—particularly James Doohan, who became her friend and actively sought her out whenever they attended the same functions. "Whenever he came to a convention around here," she laughs, "he'd look for me. 'Well, where's Shirley?' He was a great guy. I had some wonderful experiences with those folks."



Two icons of fandom: Maiewski and Bjo Trimble

Inquiring fans of the 1980s, the pre-Internet days

Maiewski also got to know Nichelle Nichols ("She's such a lovely lady," she says) and William Shatner, whom she met while he was writing *Get a Life*. "Someone gave him my name and address, and he called to ask me some questions. He didn't quote me in the book, but I had a nice talk with him. He was pleasant, and I enjoyed it." Of course, not every castmember she met was from the original series. "I met Patrick Stewart," she beams, "when I went down to New York to see his one-man show, *A Christmas Carol*. Afterwards, he met with a group I was with, and he was very charming, very nice."

Her association with *Star Trek* even led to Maiewski's becoming an author when a short story she'd written, entitled "Mind-Sifter," appeared in Bantam's *Star Trek: The New Voyages* anthology, edited by Sondra Marshak and Myrna Culbreath. However, she admits she was "a little upset" at changes made to the story (particularly the addition of a "City on the Edge of Forever" spin she'd not intended) and because she received no copies and had to buy the book from a store. "They even changed the Klingon's name and one or two other things," she says. "Nothing big—just enough to annoy me." Still, she's glad to have contributed to official *Star Trek* lore and holds no grudge against Marshak or Culbreath, whom she notes were new to publishing at the time.

Star Trek, Maiewski feels, has been "a wonderful thing" for her these past 25 years. "It even got me to fly. I'd never flown before, and I had an opportunity to go to a convention in California for the weekend ... but I had to fly. I was very nervous, but I got there, and after that it didn't bother me and I flew all over the country." She pauses, adding, "I don't know that I'd really want to fly today ... but that's another story."

Still, it has been quite a span since the early days—and not just the show has changed, she laments: "Some mod-

ern fans don't want anything to do with the original series. People have their favorites; it's just the way things go. But who ever, ever dreamed it would still be on, with *Enterprise*, and the tenth movie coming out? You watch *Jeopardy*, and they have *Star Trek* questions now! Or on *Wheel of Fortune*, they'll have something that relates to *Star Trek*." But some who came aboard with *The Next Generation*, she says sadly, dismiss the original series as dated and silly.

One of the biggest changes she's noticed has been in the nature of fan conventions. Her most recent con was about year ago; since then, she has stopped going, disappointed at how today's conventions are run. In the past, she says, cons were social events for those with common interests to have fun and interact with the stars they enjoyed. These days, she believes, it's too impersonal.

"The traveling, the expense ... and then you have to pay for autographs!" she exclaims. "I can remember one convention I went to—George Takei almost missed his plane because he wasn't going to leave until he signed all of the autographs. That's the kind of guy he is; he's a great man."

Too, at the 1972 convention in New York,

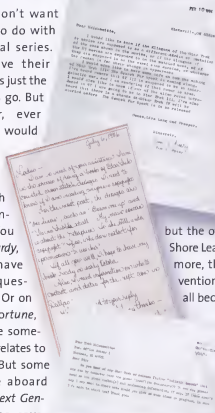
Maiewski recalls spending around \$25 for her hotel room. "The last time I was in New York, which was a number of years ago, it was \$125—and that was a special rate. The things they call conventions now, I don't know ... some of them are OK, but the others ... there's one called Shore Leave, which is down in Baltimore, that I still consider a convention. Not much else. They've all become so commercial. That's why I don't go."

Another change, she observes, involves the reduction of face-to-face interaction among viewers and fans, and the tendency only to interact electronically.

"Today's fans are all online, so I don't run into them as much anymore," she says. "I do have a computer, but I'm just not interested in going online."

So, the Internet and instant gratification seem to have rendered the Welcomittee's letter-mail tradition obsolete. However, one thing is certain: Without the Welcomittee's efforts of the past, *Star Trek*'s future would have unfolded quite differently. *Star Trek* lives, and Shirley Maiewski and the Welcomittee volunteers who patiently answered dozens of letters each month—on paper, with stamps!—deserve no small share of the credit. ☐

Rich Handley, a regular columnist for *Star Trek Communicator*, is managing editor of *Advanced Imaging* magazine and also writes for a number of other publications. He can be contacted at rhandley@optonline.net.



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Feature

VULCAN LOGIC

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STAR TREK COMMUNICATOR 143

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:: a closer look at the vulcan brand of rationality



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the show—take this to mean that Vulcans either don't experience emotions anymore or simply deny them. This cannot be so.

Think about it logically. Emotions are natural and necessary. A given life-form would not exist today without the emotions of its predecessors. There's no reason why logic and emotions can't be reconciled and coexist in the same person—whether real or fictional. So, what is Vulcan logic?

logical?

by david a. mcintee

*How does Vulcan cultural logic of T'Pol's
time differ from later eras—or does it?*

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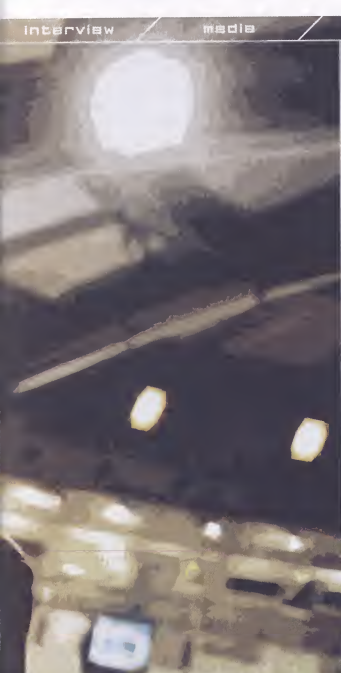
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STAR TREK COMMUNICATOR 143



totally

:: a closer look at the vulcan brand of rationality



"Logic can be used to justify almost anything. That's its power—and its flaw."

—JANEWAY, "PRIME FACTORS"

Numerous episodes of all the Star Trek series have established that Vulcan emotions are more turbulent and passionate than those of humans. It was Surak who brought the solution to their troubled hearts: a devotion to logic and control of the emotions.


Many people—both viewers of and characters in the show—take this to mean that Vulcans either don't experience emotions anymore or simply deny them. This cannot be so.

Think about it logically. Emotions are natural and necessary. A given life-form would not exist today without the emotions of its predecessors. There's no reason why logic and emotions can't be reconciled and coexist in the same person—whether real or fictional. So, what is Vulcan logic?

logical?

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How does Vulcan cultural logic of T'Pol's time differ from later eras—or does it?



"The Galileo Seven": Time to use illogic logically

Throughout the various series, from Spock in the original *Star Trek* to T'Pol in *Enterprise*, we're told that Vulcan emotions are wild and chaotic. Think of them like a herd of wild horses: Before a horse can be ridden or harnessed, it needs to be broken and tamed. It's the same with emotions, particularly Vulcan ones.

A Vulcan tames his emotions, making them useful. Denying or expunging one's emotions would be more like *killing* the wild horse rather than taming it. Of course, once a horse—or an emotion—is killed, the owner can't do anything with it. That would hardly be logical.

So, to behave logically, a Vulcan controls the emotions—sets rules and guidelines for their behavior. That's the role that logic plays in the Vulcan mindset.

In the *Voyager* episode "Gravity," Tuvok tells us that if he didn't learn to control his emotions, they would have controlled him. Control is not the same as denial or removal. Controlling an emotion means a Vulcan should rationally take charge of it, reasoning at any given moment whether to ignore the

emotion or to take note of what it's trying to tell him or her.

But let's back up a bit. To start with, what is logic, exactly?

Webster's Dictionary defines logic as "the principle and criteria of validity of inference and demonstration," as "the formal principle of reasoning" and as "a mode of reasoning viewed as valid or faulty." Likewise, the *Collins English Dictionary* defines it as "a principal ingredient of the reasoning process."

There are different kinds of logic, of course, from the philosophical to the binary or electrical circuits. But what we have discussed here—logic as a vital part of cold reason—is what has been personified in the Vulcan ideal.

Logical thinking generally relies on making a rational conclusion from a sequence of presumptions or facts, based upon the validity of the sequence. In electronic engineering, the validity is physical: A circuit has AND gates, OR gates, NOR gates, and NOT gates. It is a binary science—you can have A and B, A not B, A or B, and neither A nor B. You can't, however, have merely A.

With logic, there must also be an opposite—illogic. Since the two options exist, there must be circumstances under which illogic is correct. We see this as early as the *Star Trek* episode "The Galileo Seven," when Spock illogically ignites the last remaining fuel of his crew's lost shuttle, in hopes that the flare will be noticed by the *Enterprise*. As Spock himself points out, sometimes the only logical course of action is to do something illogical.

**"WHO AM I TO DISPUTE LOGIC?"
—JANEWAY, "THE FIGHT"**

Logic is not selfish; it contains within itself the possibility—and the necessity—for its opposite: to be illogical. As Spock demonstrated so ably in that episode, Vulcans are well aware of this, and it makes up a part of their logical individuality.

The logical individual isn't, or shouldn't be, quite the person we might imagine.

Very often in *Star Trek*, we see Vulcans—usually the guest Vulcan of the week—who seem to be under the

As Spock himself points out, sometimes the only logical course of action is to do something illogical.

impression that a blank stare and monotone voice are demonstrable signs of logic and rational thinking. Sometimes, it has to be said, this is a shortcut choice on the actor's part, but there are also cases where clearly it is the character who holds this attitude.

The latter is interesting, because it suggests that this particular Vulcan doesn't truly understand what a logical lifestyle is. There's a big difference between logically controlling one's emotions and simply keeping a poker face and looking down one's nose at everybody else. It's certainly neither logical, nor a survival trait, to offend everyone you meet by being so aloof. Nor is it logical to simply bottle one's emotions up and hide them away out of sight instead of actively controlling them.

There is, of course, nothing inherently illogical about a biochemical function such as an emotion. It's more a case that uncontrolled emotions give rise to illogical behavior, much as a paintbrush puts color on a wall; the brush itself is not the source of the color, merely the medium the paint uses to get there.

There is plenty of evidence for this viewpoint on-screen, from both the various series and the movies. Spock appreciates toasted marshmallows in *The Final Frontier*, for example. Tuvok enjoys cultivating orchids in "Tuvix," and clearly derives pleasure from them. Sarek is moved by music. We can see these things, and we can be sure that the characters wouldn't eat marshmallows, cultivate orchids, or listen to music, if there wasn't an emotion—pleasure, satisfaction, happiness—to it.

As we're shown, even the most logical Vulcans display certain kinds of emotions. For example, the Vulcan Master who taught young Tuvok in "Gravity"

expresses both gratitude and satisfaction. It would be fairer to say that Vulcans as a rule are emotionally conservative, preferring to keep their feelings in check and private.

Vulcans don't like to laugh, cry, or jump for joy, but they clearly do feel pleasure, pain, happiness and sadness. Perhaps the best expression of this attitude comes from a completely different series, the British SF series *Blake's 7*. In this show, the reserved and logical character Avon says, in response to being questioned over his lack of emotional display about a colleague: "I have never understood why it should be necessary to become irrational in order to prove that you care. Or, indeed, why it should be necessary to prove it at all."

There lies a beautiful interpretation of a logical mindset that would do justice to any Vulcan Master. A logical being can have emotions, control them, understand them, and get whatever relevant advantage out of them without putting on a song-and-dance about it to anyone who's looking

(just as a person might enjoy skinny-dipping in their private pool but not a busy public one). This in itself could as easily be a survival instinct: keeping hidden from a potential threat what you're actually thinking or feeling.

One of the problems with trying to think logically—go ahead and try it for yourself if you think it'd be easy to be Vulcan!—is that it is a very immediate form of reasoning. This means that it doesn't foresee the second-hand consequences, or those even further down the line. The sort of logic often used in *Star Trek* is a quite simplistic kind, a surface logic that merely applies to the immediate matter at hand.

In *ST IV: The Voyage Home*, Spock says: "The needs of the many outweigh the needs of the few, or the one." This is axiomatic for him, but it's also very simplistic. Say there are two Runabouts crashed on an inhospitable moon. One contains a dozen escaped criminals on their way to a robbery; the other con-



[CLOCKWISE FROM TOP] Emotionless? Vulcans have long appreciated music ("Sarek"), the company of others ("Gravity") and even I Love Lucy ("Carbon Creek").

True computer-like logic would probably be impossible for a society of natural life-forms to base itself upon.

tains two doctors on their way to a plague. The axiom quoted suggests that a Vulcan rescuer who can only save one group in time should focus on the criminals, but the doctors could have saved hundreds of lives. Here, the simple surface-level logic fails. It would be necessary for an individual to calculate all the probabilities and possibilities though ANDs, ORs, NOTs, and NOTs before making a fully rational and logical decision. By which time it wouldn't matter, because the Borg would have had time to come over and assimilate everyone.

Where logic fails, as "The Galileo Seven" tells us, it is logical to be illogical. It is logical to save the few rather than the many. Making those choices is what being individual is all about—even a Vulcan individual.

"LOGIC, LOGIC, LOGIC I HATE LOGIC!"
—NINA, "GRAVITY"

Vulcans may be individuals, but they have an advanced civilization, and a culture well-versed in the arts and sciences.

Conventional wisdom, or common belief, has it that Vulcans are totally logical—that they suppress their emotions in order to behave 100 percent logical.

But conventional wisdom is wrong, and we can prove this in two ways. First, emotions are biochemical reactions which have developed from survival instincts in living organisms over millions of years. They're a necessity. Knowing this, it would be illogical for a logical race to abandon a necessary fact of nature, because it would be counter to the drive to survive and develop.

Does this mean it would be utterly impossible for a civilization to base itself upon that hideously cold, computer-style logic? Not necessarily, but such a species or race would have no drives beyond their original urge to exist. Without illogic, they would have no art, no instincts, probably no subconscious. Their lives would be truly machinelike. Perhaps the Borg could attain this status as an unchanging soulless hive. Of course, it wouldn't all

be good news either; the totally logical, without recourse to illogic, would be eternally vulnerable to paradox, as Captain Kirk and his merrie band proved time and again in *Star Trek*. For the most humorous proof, look no further than the resolution to "I, Mudd."

True computer-like logic would probably be impossible for a society of natural life-forms to base itself upon. It would leave no room for imagination or the drive to develop. Such a civilization, rather than advance itself, would stagnate and eventually be superseded. This is not logical.

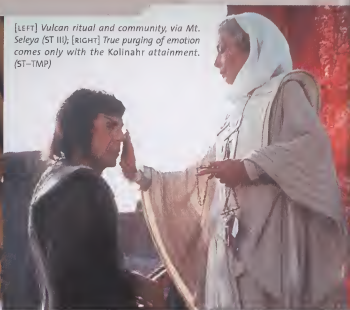
Returning to the Vulcans, there is a second reason why they are clearly not as completely logical a race as popular wisdom suggests. If Vulcans were 100 percent logical, there would be no such thing as the *Kolinahr* discipline, introduced in *Star Trek: The Motion Picture*.

Kolinahr is a form of advanced logic mindset intended to utterly purge the emotions. Since this is an advanced discipline, attained by a very few individuals, this can only mean that the majority of Vulcans take the logical path only so far.

We know that Vulcans have music (because Spock and Tuvok both play the lute), art and a desire to explore and make discoveries. There are at least



[LEFT] Vulcan ritual and community, via Mt. Seleya (ST III); [RIGHT] True purging of emotion comes only with the Kolinahr attainment. (ST-TMP)



one or two lines to the effect that they have no curiosity—but if that were true, they would never have begun a space program or come to investigate the warp signature of Zefram Cochrane's ship.

From Mt. Seleya in *ST III: The Search for Spock* to P'Jem in "The Andorian Incident," Vulcans even seem to have some form of religious beliefs—or at least a taste for ritual that derives from such in the past. Could this be nostalgia? A Vulcan would say no, but there are some surprises to the logical lifestyle that a Vulcan probably wouldn't even think worth mentioning.

Now, we and the Vulcans both know what logic is, what it means for an individual to be logical, and what it means for a species to be logical.

But we don't yet really know what it's *actually* like. It's difficult, even for the Vulcans. It takes them a lot of effort in terms of meditation and mental discipline, yet it must also be liberating in many ways.

People who are upset by negative emotions, or the experiences that engender them, obviously try to avoid those experiences. Someone who is afraid of flying will limit themselves by only driving or booking rail or ship tickets, even if time is a factor. A Vulcan, on the other hand, would simply get the plane tickets and ignore the fear as something that is currently of no use. The Vulcan is not limited by his or her fears.

Conversely, just because someone jumps for joy when their painting wins a prize, it doesn't mean that a Vulcan is any less happy and satisfied when he merely nods politely. The logical person does not seek out good or bad emotions or experiences but is open to them all equally. The logical person, or Vulcan, considers each equally and either accepts or discards it according to whether it is useful at the time.

The logical lifestyle is likely to be less adversarial, as others will not be

[CLOCKWISE FROM TOP] The power of illogic ("I, Mudd"); Surak, the father of Vulcan logic ("The Savage Curtain"); Spock gives all for "the good of the many" (ST II)



unnerved by open displays of potentially negative emotion or hostility. In many ways it is calmer but by no means less pleasing or satisfying. The logical thinker will make decisions based on what is best for the well-being of both self and group. So, for example, wearing a catsuit and high heels regardless of the terrain is not logical; choosing one's wardrobe to suit the environment is.

Although the Vulcans we see in Star Trek tend to be very much apart from the other members of their crew, there is no logical requirement for them to be so. This implies that they choose to be aloof out of cultural values, which is neither logical nor illogical.

If logic were to come into play over whether or not to be a team player, or sociable, it would most likely be logical to be more community-minded. Why? Survival instinct again: A group is more likely to survive, both on the sociological and, if it came to it, genetic level. In fact, it's a return to "the needs of the many"; it's not logical to create an artificial split. It is logical to work toward a common good. It is also logical to get to know others, the better to judge where they belong in the pattern of the logic gates. This aloofness that Vulcans display onscreen is undoubtedly

the single most telling difference between Vulcan logic and the pre-Surak Vulcan culture.

In the end, the logical lifestyle and the Vulcan lifestyle aren't quite the same thing. The logical lifestyle is not emotionless but is calm, peaceful and social. The Vulcan lifestyle often seems to be unsocial, but that is only among humans. On their home planet, as in *The Search for Spock*, we see groups of Vulcans. It seems that, at home, they are simply as logical as seems most advantageous, but they would like others to think it goes further.

This is not to say the logical lifestyle is easy. It takes great patience, and not all who try are up to the task—not even Vulcans. This mindset also leads to a slower or, at most, a more deliberate decision-making process—which could well prove frustrating. But, then, frustration is just another emotion to be put aside calmly. If you can't do that, then don't worry—you're only human! ☺



Family, spies and politics

35 years later, we remember why "Journey to Babel" is still a seminal classic



Finally, we glimpse the Federation in the flesh.



by Brian
O'Brien



"Spock...
you may
not under-
stand feelings.
but, as my son,
you have them.
They will
surface."

There's something about Vulcans. Those pointed-eared perpetrators of logic have fascinated many a Trekkie over the years. If there is one episode that entrenches the Vulcan culture deep in the hearts and minds of Star Trek fans, it is "Journey to Babel." In this single hour—which recently marked its 35th anniversary—we explore much of Mr. Spock's psyche, his pain and his past, and meet one of Star Trek's best-loved characters, Sarek.

Originally aired on Nov. 11, 1967, penned by D.C. Fontana and directed by Joseph Pevney, "Journey to Babel" is more than a story of action and intrigue as 114 delegates, including 32 ambassadors, are transported to a secret location to determine the fate of Federation membership for the hotly debated Coridan system. It is a story of relationships—not just between Spock and his estranged family, but also of Captain Kirk's deep-seated friendship with his first officer. It is a story about sacrifice—the willingness of a son to honor his heritage through his devotion to duty, and a captain placing himself in danger to save not just a life, but also a lifelong relationship. It explores the soul of the Vulcan philosophy, but also gives it heart.

Family Feud

We join the NCC-1701 crew as Kirk and Dr. McCoy—mostly McCoy—grumble about the comfort of their tight-necked dress uniforms as they welcome dignitaries aboard for the Babel Conference. Even in this quick set-up scene, Kirk and McCoy exude the camaraderie that made the original series so enjoyable. You're immediately immersed in a comfortable surrounding, relaxing with friends who can be candid with one another before yet another death-defying mission. You can't help but smile as the good doctor asks Spock to show him the Vulcan salute, only to decide it's an even more painful endeavor than wearing the dress uniform.

Things get a little chilly, however, as the very last of the Babel dignitaries, Vulcan Ambassador Sarek and his human wife, Amanda, arrive by shuttlecraft. Sarek gives Spock a shoulder colder than a starship locked out of speedcock, and outright snubs him when Kirk offers Spock as their liaison. The tension builds as Spock reveals the ambassador and his wife are

actually his parents—and what parents they are.

If ever there was a "Vulcan's Vulcan," it's Sarek. While building on the Vulcan characteristics created for Spock by Leonard Nimoy, Mark Lenard's Sarek is pure logic from the first Vulcan salute. Sarek could go from condescension to affection with only the smallest change in demeanor. Spock's strength was in his struggle to control his human side; Sarek's was in his never-wavering devotion to the ways of logic. It also makes things harder on Spock: While he can identify with the all-encompassing logic of his father, their inability to see eye-to-eye only widens the gulf between them.

This makes the choice of Amanda Grayson as a human wife for Sarek all the more intriguing. Although Jane Wyatt's Amanda does occasionally assume a 'mother knows best' attitude, her compassion—and occasional explosiveness—allows us to explore Vulcan culture from a more human perspective.

While Amanda admonishes Spock for not having learned to smile, despite his time among

humans, she still laments—as any good human mother would—the fact that she hasn't seen him in four years. Spock accepts this display of affection with his usual stoicism: His mother is, after all, only human. Yet, it also leaves Spock somewhat distant from her: This episode above all others reflects Spock's struggle to fit in between two worlds (Vulcan and Earth) to which he can never truly belong.

Concerned for his friend, Captain Kirk questions Amanda on the rift between Spock and Sarek. Amanda explains Sarek's disappointment in Spock's choice to join Starfleet rather than follow his father's teachings, a sticking point that becomes a nearly life-long rift between them. A nice touch is added when Kirk refers to Spock as his "best officer and my friend." Kirk unabashedly exudes a genuine admiration and respect for Spock.

The relationship between Kirk and Spock has always been one of the cornerstones of Star Trek's continued popularity. "Journey to Babel" adds to that relationship in Kirk's willingness to go to great lengths to help Spock, even if it means going behind his back to do it. Suddenly, though, family matters have to wait: no sooner does Uhura pick up a mysterious signal, untraceable but definitely close, than more trouble boils over during an official ambassadorial reception.

The argumentative Tellarite Ambassador Gav (John Wheeler) badgers Sarek to reveal Vulcan's vote on Coridan, as does the more subtle Andorian Ambassador Shras (Reggie Nalder), but a simple statement of fact—"Tellarites

"A teddy-beer?"
"Not precisely doctor. On Vulcan the teddy-bears are alive and they have 8-inch fangs."





do not argue for reasons; they simply argue"—only proves Sarek's point when Gav refuses to back off. It's an irony that while TV makeup was not nearly as advanced in the 1960s, several of Fred Phillips' creations on

the original series remain among all of Star Trek's most memorable. Barring their return on *Enterprise* à la the Andorians, it's sad that we may never see the likes of the Tellarites or the unnamed "little copper ambassadors" again.

The tale continues with an all-time great character scene, as McCoy makes the most out of ribbing his Vulcan friend at the reception after Amanda reveals his teddy bear-like pet sheilat from childhood. The follow-up is a Sarek/Amanda gem, too, as he censures her in private for embarrassing Spock—this despite the 18-year rift between father and son. The moments are so subtle and well-played, from Amanda's gentle tease that her husband has bona fide pride in Spock's accomplishments to the tiniest rubbing of fingers between two people genuinely in love with one another, despite the emotional restrictions of Vulcan logic.

Gav later confronts Sarek yet again, where it's obvious Sarek has little

**"Threats
are illogical
and payment is
usually
expensive."**



patience with the overtly blunt and rude envoy, but actor Lenard does an exceptional job of being annoyed and unemotional at the same time. There's no menace in his statement that "Threats are illogical and payment is usually expensive," but one look at that calculating Vulcan visage would make even the staunchest Tellarite shudder in dismay.

murder and medicine

Now it's Kirk's turn to add to the drama. When Gav is found murdered with a Vulcan-like snap of the neck, suspicion falls on Sarek—until he has a heart attack during questioning. Add to the murder and tragedy the threat of a small yet powerful mystery ship shadowing the *Enterprise*, and you get one of the few times Kirk ever snaps at another officer. When Uhura reports a signal is being received aboard the starship, he nearly rips her head off when he realizes her directional locator is set to a broad spectrum and unable to pinpoint the target among them. Kirk, while often hotheaded, rarely exploded at a crewmember. That brief moment



really helps to add punch to the multiple crises that are piling up: The strain is starting to wear on the good captain.

While key to adding even more drama, the medical scenes in this episode are hard pills to swallow. In sickbay,

McCoy is apparently baffled by the complexities of Vulcan physiology. After over 200 years of contact with the Vulcans, the Chief Medical Officer aboard the Federation's flagship doesn't know enough about Vulcan physiology to perform an operation, albeit a complex one? (Or are the reticent Vulcans at fault, as already seen in "Amok Time"?) When a solution to the lack of blood for the operation is found, McCoy starts spouting medical reasons why a Rigelian drug to boost blood production won't work: too hard on the spleen and liver, he says. In humans, the spleen helps clean the blood, while the liver (among other functions) produces proteins for blood plasma, processes hemoglobin, and regulates blood clotting.

Of course, Vulcans use copper instead of iron in their blood, but with their physiology even this close to humans McCoy should know a lot more than he seems to about the internal workings of Vulcans. It's unfair to the good doctor to use him in such a plot-convenient way. This background miscue would be addressed in the very next episode, "A Private Little War," when Dr. M'Benga, a Vulcan specialist, is seen as a part of McCoy's staff; meanwhile, it's more irri-

tating than intriguing to watch Bones stumble his way toward the inevitable conclusion of needed surgery for Sarek.

Tensions ratchet up even further. Thelev, an Andorian delegate, stabs Captain Kirk (in a corridor amazingly bereft of any other crewmen). This complicates matters, as Spock—the only viable blood donor for his father, whose T-negative blood is rare even for a Vulcan—decides he must assume command in the crisis and thus create a potentially fatal delay in the surgery.

Spock is truly between the proverbial rock and a hard place with an ambassador murdered, his captain nearly so, his father dying and the ship being pursued by a hostile unknown. To make matters more complicated, Mom comes to Spock's quarters for a little visit.

This is the best scene in "Journey to Babel." Amanda's anguish is genuine as she pleads with her son to help save his father's life. Spock is aghast—as aghast as a Vulcan gets, anyway—at the thought of not only abdicating his Starfleet duties but his dedication to the Vulcan philosophy he holds so dear. At the same time, his struggle with his choices is obvious: As Amanda begs him to acknowledge his human side, Spock notes the painful irony



"Logic, logic, logic! I'm sick to death of logic! Do you want to know how I feel about your logic?!"



of how his father would react to Spock abandoning all he has worked so hard to achieve to save a single life—even if that life is Sarek's.

There's a palpable sense throughout this scene that Spock is barely able to control his emotions. It's a genuine fight to keep the Vulcan facade in place as his mother rages at him over his refusal to relinquish command. The most touch-

ing moment comes after Amanda slaps her son and storms out: Spock leans a hand against the closed door, his head bowed in distress. He knows

what he's done, and it's tearing him up. There's definitely a human conflict rolling beneath that logical Vulcan exterior.

A SPY UNMASKED

While definitely a plot-driven play, Kirk's heart still shines through when he decides to fake a quick recovery from

the stabbing in order to free Spock from his dilemma—even though Kirk can barely stand. There's no question, no hesitation, in Kirk's course of action once he determines that a life is at stake. Kirk shows the same dedication to his ship and passengers as Spock does—he just goes about the solution in a more humanistic style.

Before Kirk can turn the ship over to Scotty (who is mentioned several times in the episode, but never seen) his envoy-laden starship comes under attack by the unknown vessel. Tension mounts on all fronts as McCoy battles not just the complexities of Vulcan physiology but power outages, non-functioning equipment, and a thorough rattling as the *Enterprise* is hit time and time again. Through it all, well-timed cuts between bridge and sickbay during the climactic scenes make the tension seem thicker and the trouble deeper. Melding the parallel stories works well and keeps you on the edge of your seat, even though the episode is 35 years old!

There's a reason James T. Kirk was considered one of Starfleet's best captains: He was exceptional at thinking on



his feet—even when he was barely able to keep them. With Thelev revealed as an Orion spy in disguise and his contact ship too fast to hit, the only way out is another classic Kirk gambit: playing possum. It lures the enemy close enough so that Mr. Chekov, at the phaser controls, gets to climax the battle with an enthusiastic "Got heem!" as the "enemy vessel" is disabled. Shatner's portrayal of the injured yet duty-bound captain makes the whole thing work: you almost wince with Kirk at every painful shake and shudder of his chair during the attack. Little things like this made *Star Trek* so much more realistic to the viewer.

The Orions' quick self-destruct and Thelev's not-so-slow-poison end the threat in short order. That crisis resolved, Kirk hobbles to sickbay for not only the plot's resolution but one of original *Trek*'s most amazing moments ever. As McCoy forces Kirk into bed to recuperate, Spock and Sarek irritate Amanda with their logical review of the surgery's success. When Spock wonders how Sarek could have married a woman so emotional, his father's answer, of course, is another instant classic: It seemed, he says, "the logical thing to do at the time." Then comes the kicker: On his turf for once, "Bones" manages to shush both Kirk and Spock into silence, achieving a goal that seemed near-impossible: He finally gets the last word—and makes sure everyone knows it.

No one at the time, of course, could realize how much Mark Lenard's Sarek in "Journey to Babel" would set in motion for the long haul of *Star Trek*. At story's end the feeling is that Spock and Sarek have made amends, yet the tension between the two prevails for nearly a century to come—and several more productions: Three of the

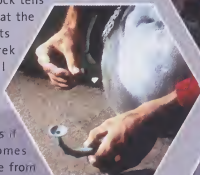
Six *TOS* films included Sarek, the only series guest star to do so many. Even Jane Wyatt's Amanda makes an appearance in *ST IV: The Voyage Home*—proof that the family Sarek was of paramount importance to the *Star Trek* legacy.

Sarek does admit at the end of *Star Trek IV* he may have been mistaken over his disapproval of Spock's career choice, an arc continued through two *TNG* sequels: first, a mindmeld with Captain Picard to release his pent-up feelings in the historic "Sarek," followed by Picard's mind-meld with Spock in "Unification II" to pass them on firsthand, shortly after Sarek has died. Spock tells Picard that the arguments with Sarek were all they had between them—as if Spock comes full circle from "Journey to Babel" through "Unification," ending up still unhappy with the relationship with his father after 140 years.

The seeds, though, are sewn here, back in 1967. The differences between the purely logical Sarek and his half-human son give us deep insight into Spock's struggle with his heritage, showing us that Vulcan culture is not based on a lack of emotions, but control over them. Yet, the human element is never forgotten. From Amanda's constant reminders of Spock's "other half" to Kirk's willingness for self-sacrifice and duty, we witness the nobility in the

human condition as much as the devotion to the ways of Vulcan.

Toss in the origins of some of the most memorable *Star Trek* characters ever, and it's no doubt why "Journey to Babel" is on everyone's Top 10 *Trek* list—a cultural struggle wrapped into a neat little package of one family's endeavor to fit into the universe around them. **D**



"Well,
what do
you know? I
finally got
the last
word."



communicator

briefing

feature

The world's top STCCGers face off for three days in Chesapeake, Va.

DECIPHERCON 2002

end of an era

by kim logie

:: new champ crowned at renewed CCG world tourney

They were preparing and play testing, planning and packing. DecipherCon 2001, the fifth annual Star Trek Customizable Card Game World Championship in Virginia Beach, Va., was just weeks away when the unthinkable happened: the terror attacks of Sept. 11, 2001.

As with many events at the time, DecipherCon 2001 was canceled—"Our playing community's safety has always taken priority over profit," notes Sean Smallman, Star Trek brand manager for Decipher—which made the resumption of the event last Halloween weekend in Chesapeake, Va., all the more anticipated.

"The turnout for this year's DecipherCon broke all kinds of tournament records for all of our games," says Monica Jones, Decipher's vice president of marketing. "Attendance records, tournament records and demo [participation] records. The players seemed to appreciate the event that much more in 2002."

For the uninitiated, a Customizable Card Game like Decipher's Star Trek—or its sister game for *Lord of the Rings*—is played with cards depicting images and abilities taken directly from the movies and television series. Players strategically collect cards with specific stats of characters, ships, weaponry, and so on to build individualized decks to compete against each other in various missions. With points awarded largely for



Gamers play the original STCCG in competition, with demo rounds of the Second Edition game available to try out.



"The single most significant word that comes to mind is 'community.'" —DAVID BOWLING

completing a mission, the first to score 100 points within an hour-long time limit wins the game.

State winners, continental champions from the United States, Europe and Australia and various territorial victors were joined after the opening day by 16 open-seat winners, who had battled through six rounds on Day 1 to qualify on-site. After six more rounds from that combined field on Day 2, the top 16 winners faced off for another six rounds until only two remained—left to a single winner-take-all match.

For 2002, with a new Second Edition version of the Star Trek CCG just released and the tourney skipped the year before, most realized the three-day event would be the final one for the First Edition—the end of an era.

"The World Championships this year were about more than fierce competition—they were about meeting old friends, perhaps for the last time," says Kris Sonstebly, a former Continental Champion who has competed since 1997. "This year I placed higher than ever before, making it into Day 3, along with several other long-standing players who had never risen to those heights. ... I felt that camaraderie was the primary goal of several if not all the STCCG players in attendance." A fond memory for him and the other finalists from around the globe, he adds, was the fun and discussion around the post-tournament dinner.

Former two-time World Champion David Bowling, a player ever since the

game's first release in 1994, was also nostalgic. "The single most significant word that comes to mind is 'community,'" he says. "I was reminded again this year that the relationship between STCCG players extends beyond just competition. We are a diverse group of players from all over the globe, but in the best tradition of Trek we are also part of a larger community. Memories of the last seven years came crashing through as I faced the best players in the world in competition and then later sat down with those same players (many of them old friends) to reminisce about the 'good ol' days'. And being part of this STCCG community is the thing I will treasure most about the last eight years."

A few months prior to the championships, Decipher made a decision to restrict or change several cards just for the tournament—changes to give players a chance to alter

and test their decks, and also to enhance the championship atmosphere. "Restricting those five (and a half) cards from the Championship made some players stretch their creativity a bit more," notes game designer Evan Lorentz. "They had to find other ways to play their cards quickly, rather than rely on the same multiple-card-play tricks they'd been using for so long."

Thirty-eight players showed up for the open qualifying round, from which 16 advanced to Day 2, including top winner Lee Clarke of Australia and Californians Sean Wiedemann, the runner-up, and Franklin Kenter, a high



The final match is televised outside the small closed room so all can follow.

school junior. The next day, they joined the 28 territorial and continental winners in nerve-wracking play that whittled the field down to just 16 finalists. Among the open-class winners, only Kenter advanced to Day 3, where the finalists included two former world champions, Bowling and Mike Harrington, and reigning world champion Eric Johnfauno.

In the end it was Kenter, playing a Federation/Vidlian card manipulation deck, who emerged from the four-round day undefeated to face off against once-beaten John Corbett of New Jersey, playing a Hirogen mission solver deck—a young man from the



Finalists and hometowns

FRANKLIN KENTER » Menlo Park, CA
JOHN CORBETT » Pine Hill, NJ
LEE SNEATHEN » Jenison, MI
LEE CLARKE » Kaleen, Australia
SEAN WIEDEMANN » Berkeley, CA
GEOFFERY PETERSON » Orlando, FL
ERIC JOHNFAUNO » Indianapolis, IN
ALEXANDER SCHMITZ » Philadelphia, PA
BRIAN SYKES » Columbus, OH
DAVID BOWLING » Waterford, MI
ALEX ROOS » Rotterdam, The Netherlands
KRIS SONSTEBY » Coon Rapids, MN
JARED HOFFMAN » Logan, OH
DANIEL LUNDBERG » Uppsala, Sweden
MIKE HARRINGTON » Iowa City, IA
TYLER FULTZ » Indianapolis, IN



The STCCG finalists of 2003 take a break for a winner's portrait.

West Coast against a seasoned veteran from the East. Ironically, the two had already faced off earlier in the day when Lorentz, acting as head judge, settled a dispute about the complex, confusing play of a single card so decisive in their match that both players agreed to score the game a draw. "We both agreed that it was the best solution," Kenter reflects.

This final match was in a private room, but beamed to a big screen for the rest of the attendees to follow. Kenter, who won the coin toss and elected to go first, was able to pull out the victory—which includes, among other prizes, a tour of Paramount Pictures as Decipher's guest.

Kenter was able to get important cards necessary for his manipulation to begin, yet he started slowly; Corbett was able to get a crew he was comfortable with quickly, and went for the first mission. In play-by-play gaming terms, Corbett opened with a quick 10 points from a self-seeded Barclay's Protonomorphosis Disease, but was then stopped. Kenter then jumped in and solved his first mission, giving up 6 points on a Mandarin Bailiff—the only points Corbett would score. Kenter took a double turn with his Horga'hn and amassed an even larger crew to solve another mission, yielding enough points to keep him ahead. Corbett was stopped again on his next turn, giving up two more quick turns as his opponent secured the victory.

"John Corbett and I have talked online a couple of times, but we didn't know much about each other," Kenter explains. "I was 'pretty low on the radar,' but John has numerous first- and second-place finishes in championship-level events. ... In the STCCG there is a universe of possibilities; there is so much you have to think about, and thus most of the game is skill. Unlike other CCGs, in Star Trek almost anything can happen and players can do clever things that their opponent would never expect, which is why I think it is a strong game and why it is fun to play."

Corbett believes that the strength of the STCCG First Edition is its depth and the seemingly limitless options of decks to build—though he is glad about the late rules changes for the World Championships. "I knew that this would be my first and last IE World Championship and I better make it count," he adds. And he did: His most difficult match, he says, came at the end of Day 3. "I needed at least a timed win to make the final. I had to play Lee Sneathen, who didn't lose all weekend. I had to plot and scheme to

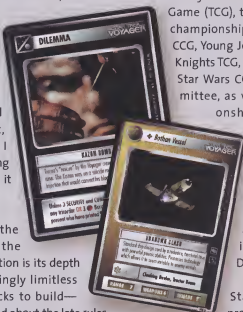
outlast the Kazon/ Ollarra Armada (blow everything up) deck. Leading with minutes to go after he destroys all my ships and outpost, I play a colony and bluff him into wasting time blowing it up to time out."

Both finalists have said that they will be back to compete next year—even with the format of Second Edition coming into play.

"It must be looked at as 'a new day is dawning,'" says Sonstebly. "This is now the beginning of a new era, with a new game ... it is time for those First Edition players to 'boldly go' into the new era." Because the Second Edition was not released until December, the advance demo tables at DecipherCon were always full of players waiting to try their hand at the new version.

And the weekend was not just host to the STCCG finals—along with the *Lord of the Rings* Trading Card Game (TCG), the program had championships for Star Wars CCG, Young Jedi CCG and Jedi Knights TCG, sponsored by the Star Wars CCG Players Committee, as well as championships for juniors, women and teams for both LOTR and Star Trek. The Star Trek Role Playing Game was also available for playing at this year's DecipherCon.

"Decipher and Star Trek have a proven history, and Star Trek CCG is one of the most successful and popular collectible card games of all time," Jones points out. "Now, Decipher owns three of the key licenses, with the Trading Card Game, Role Playing Game and of course the Fan Club and magazine. We expect to be with Star Trek well into the 25th century!"



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a guide for the lost voyagers

by Kevin
Dillmore

... new companion takes a fresh look at
the delta quadrant series

When Paul Ruditis was asked to chronicle the seven-year run of *Star Trek: Voyager* in print, his first answer was quick and simple. He said no.

As a *Star Trek* fan, he had read and enjoyed such writings on the original *Star Trek* series as well as *Star Trek: The Next Generation*. As an employee of Viacom Consumer Products, the licensing arm of Paramount Pictures, one of his jobs was to proofread and fact-check the 700-plus pages of Terry Erdmann's voluminous companion encompassing *Star Trek: Deep Space Nine*.

He wanted nothing to do with it.

"Terry had written the best and most comprehensive look at a television show in the history of television. I said no because I knew what kind of a project it would have to be," Ruditis

says. "But I thought there could be a lot of interesting ways to do something like this. And when I was asked again by [Pocket Books editor] Margaret Clark, I agreed. When an editor calls with a project of this magnitude twice, only an idiot would say no."

So Ruditis' mission became setting *The Star Trek: Voyager Companion* apart from any episode guide he had seen. This spring, readers will be able to judge for themselves when the *Companion* hits bookshelves courtesy of Pocket Books.

Had Ruditis' writing career taken the path he intended it to follow, the

Companion might not have carried his name. When he moved to Los Angeles about a decade ago, he was working at a video rental store and pursuing a screenwriting career "just like 100,000 other people here," he says and laughs. Along the way, Ruditis began working for Viacom Consumer Products, which connected him to *Star Trek*. He enjoyed his work there, but Ruditis began to miss his writing.

"So I did something stupid," he explains. "I quit my job in 2000 without another project lined up."

But it did not take long for his working knowledge of *Star Trek* to pay off. In June 2000, Clark lined up Ruditis for the *Voyager Companion*, which kept him busy for nearly two years as he put together an 876-page manuscript for

the *Companion*. As he fine-tuned that draft under Clark's guidance, he also wrote a behind-the-scenes section for the novelization of "Broken Bow," the pilot episode of *Enterprise*, as well as the novelization for the show's first-season cliffhanger, "Shockwave."

"But the *Companion* has been my biggest project since I left Paramount," he says. "They asked me to do it as the sixth season was ending. And I knew I wouldn't get the behind-the-scenes detail that they got with the *Deep Space Nine* book."

So Ruditis chose not to go the tried-and-true route. The 482-page book contains, as expected, photos and plot synopses for each of *Star Trek: Voyager's* 172 episodes. Its format then strays into a series of narrowly defined topics, detailing each episode in a way that Ruditis says truly defines the book as a companion to the show.

"We thought about what fans would appreciate," Ruditis says of designing the book. "We decided to do this as a reference book, not merely a behind-the-scenes guide. I really pull each episode apart and separate the information from each show regarding the characters, the ship, the Delta Quadrant ... anything and everything you need to know about the show."

"With *Star Trek* fans, myself included, you can never please all of them," he says. "A lot of what I'm looking for in an episode may not be what someone else wants. The format is a way of keeping things fresh. There's only so much you can learn new about an episode."

The *Voyager Companion* also contains sidebar commentaries and profiles on characters as well as indexes and lists that refer to a myriad of facets of the show. Inside are lists with details on every episode featuring, for example, any Holodeck malfunction or instance of time travel. Want to cite a "I'm a doctor, not a ..." quote by the Emergency Medical

"I found that the [*Voyager*] writers paid more attention to internal continuity than you might think. A lot of stuff that was set up in early seasons did pay off later."

Hologram? One list provides them all. Seeking a quick look at all of the times that the USS *Voyager* was destroyed in alternate realities? Check out Ruditis' rundown.

Also in the mix are details and commentaries on each of *Voyager's* main characters. It is within these pieces that Ruditis offers opportunities for performers to comment on each other. His interviews include quotes from Ethan Phillips about working with Jennifer Lien, and Tim Russ' thoughts about Phillips, and so on.

"It's a reference book," he says. "It's not trying to be the [*Star Trek*] *Encyclopedia*, *Chronology* or *Technical Manual*. It's a new and different approach. Margaret and I let *Star Charts* cover a map of the ship's journey back home. I did other things. I'm not trying to explain the science of each episode, because I'm not any good at science in my real life. As a fan, I pay attention to the tech bits just enough to get the plot points and the dramatic direction of the story."

Ruditis hardly attempted to recall such detail as found in *The Voyager Companion* from his memory. So he began a review of each episode, screening it and taking note of each bit of information and fitting it into his various categories. But what did such a journey through *Star Trek: Voyager's* seven seasons yield for the author?

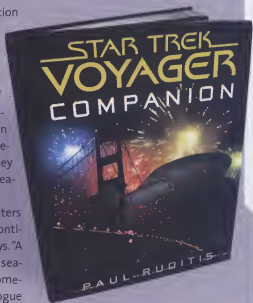
"I found that the [*Voyager*] writers paid more attention to internal continuity than you might think," he says. "A lot of stuff that was set up in early seasons did pay off later. I heard something as simple as a line of dialogue

that a such-and-such will have to be realigned in three years. Then, three years later, I'm watching an episode and seeing the same thing getting realigned."

While he appreciates such details, Ruditis says his interest in *Star Trek: Voyager* lies not in its mechanical components but in its flesh-and-blood crew. The fuel of the ship might be dilithium, he says, but the fuel of the series was its depictions of relationships.

"I love the dynamic of Janeway and Seven (of Nine)," he says, likening their relationship to that of a dysfunctional mother and daughter. He also cited the friendship of Tom Paris and Harry Kim as well as the connection between the Talaxian Neelix and the Vulcan Tuvok as important examples of working relationships.

"The thing about *Star Trek* characters is that they are so positive," he says. "Sure, there is a dark side to each



hard-copy missions



:: APRIL

:: star trek titles on the way

FICTION

DS9: THE LEFT HAND OF DESTINY #1

By J.G. Hertzler and Jeffrey Lang

PAPERBACK NOVEL FROM POCKET BOOKS, \$6.99

Book one of a two-part series about a threat by old enemies to usurp Martok's leadership of the Klingon Empire.

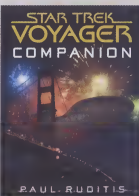


SCE: SOME ASSEMBLY REQUIRED

Written by Aaron Rosenberg, Keith R.A. DeCandido, Dave Galanter, Greg Brodeur, Scott Ciencin and Dan Jolley

PAPERBACK COLLECTION FROM POCKET BOOKS, \$6.99

A compilation of SCE eBooks #9-#12.



NON-FICTION

THE VOYAGER COMPANION

By Paul Ruditis

TRADE PAPERBACK FROM POCKET BOOKS, \$29.95

Pocket's official *Star Trek: Voyager* compendium, featuring season-by-season episode guides and behind-the-scenes information and commentary. Rescheduled from March.

EBOOKS

SCE: AGE OF UNREASON

By Scott Ciencin

EBOOK FROM POCKET BOOKS, \$3.50

The second SCE spotlight story, this one centered on Abramowitz.

:: MAY

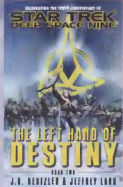
FICTION

DS9: THE LEFT HAND OF DESTINY #2

By J.G. Hertzler and Jeffrey Lang

PAPERBACK NOVEL FROM POCKET BOOKS, \$6.99

Book two of a two-part series featuring ousted Chancellor Martok's fight to reclaim leadership of the Klingon Empire.



SCE: NO SURRENDER

Written by Mike Collins, Ian Edgington, Robert Greenberger, Glenn Hauman and Jeff Mariotte

PAPERBACK COLLECTION FROM POCKET BOOKS, \$6.99

A compilation of SCE eBooks #13-#16.

EBOOKS

SCE: BALANCE OF NATURE

By Heather Jarman

EBOOK FROM POCKET BOOKS, \$3.50

The third SCE spotlight story, which focuses on P8 Blue and the Nasat homeworld.



:: JUNE

FICTION

VGR: HOMECOMING

By Christie Golden

PAPERBACK NOVEL FROM POCKET BOOKS, \$6.99

The first in Pocket's *Voyager* relaunch, featuring the crew's post-"Endgame" adventures.

STRANGE NEW WORLDS VI

Edited by Dean Wesley Smith with John J. Ordover and Paula M. Block

TRADE PAPERBACK FROM POCKET BOOKS, \$14.95

The sixth annual collection of short stories written by *Star Trek* fans.

TNG: GENESIS FORCE

By John Vornholt

HARDCOVER NOVEL FROM POCKET BOOKS, \$23.95

A follow-up to "The Genesis Wave" trilogy, exploring the Genesis Wave-altered area of space known as the Genesis Sector. Also available in AudioBook and AudioCD formats.

ENT: BROKEN BOW

By Diane Carey, with Paul Ruditis

PAPERBACK NOVEL FROM POCKET BOOKS, \$6.99

Paperback reprint of the "Broken Bow" novelization.

TOS: THE LAST ROUND-UP

By Christie Golden

PAPERBACK NOVEL FROM POCKET BOOKS, \$6.99

Paperback reprint of the hardcover novel about the almost-retired Kirk, Scotty and Chekov's efforts to help develop the Falorian colony.

EBOOKS

SCE: BREAKDOWNS

By Keith R.A. DeCandido

EBOOK FROM POCKET BOOKS, \$3.50

The fourth SCE spotlight story, featuring David Gold and Sonya Gomez.

ENTERPRISE BROKEN BOW



First unveiled at the "E3" Electronic Entertainment Expo in May 2002 and at a special gaming display in Los Angeles that same month, Taldren Inc.'s *Starfleet Command III* was the first game in the popular Activision series to be set in *The Next Generation* era. Combining deep tactical combat with a streamlined interface, an enhanced multiplayer campaign and improved graphics, *Starfleet Command III* gives players near-total control of all ship's systems and crew members.

As detailed in issue #140, *SFC III* lets players balance

resources among ship's systems while employing shuttles, cloaks and tractors to optimize tactical opportunities. The game includes an enhanced version of the *Dynaverse 3* multiplayer environment, which comes with improved AI and a new system for gameplay.

Now that the game has been out for some months, Dan Hagerty, an associate producer at Activision, offers the following collection of helpful tips to help *SFC III* fans get over many of the extensive challenges it provides.

rec deck



tips on starfleet command III: reach the top of your game

age to (or loses) a subsystem must repair the damage in order to get it back online.

Closely watch your target's Angular Velocity. The lower this value, the easier it is to hit the target. Tractor-ing an enemy reduces that number to zero for as long as they are in your tractor beam, so consider using it—especially against smaller, faster ships.

You can easily turn a defensive situation into an offensive one. If an attacker is right behind you, quickly move your speed slider to the left of the zero. Your ship will slow down and go into reverse, while your attacker will fly past you. Without question, expert management of power allocation between shields, primary weapons and heavy weapons is the most important tool a ship's captain can learn. Making sure your weapons and shields have enough power goes without saying, but allocating extra power to your weapons increases their damage. Sliding the power bar all the way to the red mark on your torpedoes, for instance, will make them hit with 1.5 times the damage of normal torpedoes. In addition, maxing out your shield energy can help you stay alive should you start to find yourself on the defensive.

Using the subsystems status display can provide the key for selective targeting strategies.

Misses: READY REMAINING 6
Plasma Type 05, CYCLOPS
Plasma Type 05, NOT IN ARC
Plasma Type 05, CYCLOPS
Plasma Type 05, NOT IN ARC
Plasma Type 05, CYCLOPS
Plasma Type 05, NOT IN ARC
Plasma Type 05, CYCLOPS
Plasma Type 05, NOT IN ARC
Plasma Type 05, CYCLOPS

offensive tactics

winning the momentum of battle in your favor

When fighting cloaked ships, use the probe to even out the odds. As soon as your target cloaks, fire a probe toward where you last saw the ship. There's a small chance you just might detect the cloaked ship, providing a free shot at your target with its shields down.

Firing all of your weapons at once may be a tempting tactic to use, and certainly has its time and place, but controlled bursts of fire over time can wear down an enemy's shields quickly, as well as keep them on the run. In addition, you may find an opportunity

to hit a weak shield or exposed hull—and having even one or two weapons available to take that shot will be better than watching the opportunity sail by while waiting for all of your weapons to charge.

Subsystem targeting is an immensely powerful way to put your enemies on the defensive. Selecting subsystems—like tractor beams, impulse engines or a specific weapon hard point—automatically concentrates your fire on that item, increasing the chances it will be damaged or destroyed. An enemy who takes dam-



:: defensive tactics

keeping your ship looking like new

Always keep an eye on shield reinforcement. Often ignored, proper shield reinforcement can dramatically increase effectiveness in battle. If you find yourself in a heated dogfight, always keep the shield reinforcement directed at your target. If you find that it is too difficult to keep up with your target's location, try lowering the game speed.

Whenever possible, keep your ship's speed at around half-impulse to utilize your full maneuvering capabilities. Flying significantly faster or slower than half-impulse this will thwart your

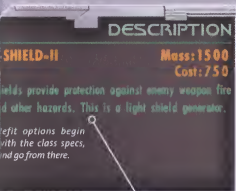
ship's maneuverability.

If flying a small, fast ship against a larger vessel, destroy your target's tractor beam. Large ships generally have more powerful tractor beams than smaller ships. Your speed may make you harder to hit, but if the larger ship ensnares you in a tractor beam, you may be done for.

Apart from rear-firing weapons, dropping a mine is the best way to shake close-pursuing attackers. They must either take damage inflicted by the mine or break off pursuit, which can give you a chance to bring your

ship around on them, flee the scene or just put some distance between the two of you. Remember—mines take a few seconds to arm, so time them well!

Try to avoid one-on-one encounters with ships stronger than yours. If you are in a battle with multiple ships and you take a lot of damage, try to bring your opponent closer to your allies. They will join in the attack, and your attacker may turn his attention to another ship, giving you the perfect opportunity to slip away and repair—or to hit them where they are vulnerable.



:: refitting hints

turning that lump of coal into a diamond

The first things you should turn your attention to when refitting a ship are your warp, impulse and thruster systems. They determine how much power you have, how fast you can go and how maneuverable you can be. In the refit screen, work through the ship's system tabs from right to left. If you enter battle with a ship that has more weapons and shields than your warp core can properly power, you may pay dearly for your mistake—with your life.

Try to use all of your hard points when adding weapons to your ship. To be effective in battle, you should have weapons that cover most, if not all, of your ship. A ship armed only with forward-facing weapons is only dangerous when you face your target. If you install weapons to all the different hard points, your ship is dangerous when facing the

target, as well as when it passes by you, and when it gets behind you. Your opponent will be forced to be more cautious when flying by you.

Think hard before sacrificing your ship's maneuverability in favor of bigger weapons and systems. A ship stacked to the gills with strong weapons may fly like a rock—and having a heavily armed ship is useless if you can't move around and point your guns at something!

If capture and hit-and-run raids are integral parts of your strategy, upgrade your transporters as soon as possible. Smaller ships tend to have transporters that can only send one marine to your opponent at a time. Unless a ship has only one or two people aboard, you will have an extremely difficult time trying to take over a ship while sending one person at a time.

officer hints

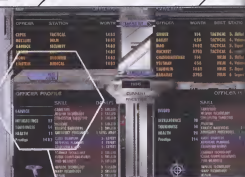
looking for a few good lifeforms

Most players will spend quite a bit of time refitting their ships, but you should never fail to consider recruiting better officers as well. For instance, strong weapons are good to have, but they will not pay off if your Tactical Officer is still "green." Refitting your ship can make it more of a threat, true—but a highly skilled crew can make your enemies beg for mercy.

If an officer is killed in battle, *replace him immediately*. If you do not do so before going into the next mission, an unskilled officer will take the dead officer's place, which may hinder your ship's performance in that officer's area. Should an officer's rating be too low, he

may lack the basic skills required for that officer (i.e., having a Tactical Officer who cannot target subsystems, or a Helm Officer who cannot perform a high-energy turn).

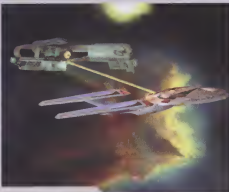
The Engineering Officer is one of the most important officers in the game. A good engineer can quickly repair damaged or destroyed systems, allowing you to get right back into the fray in a short period of time. He can also extract extra points of power from a warp core, giving you more energy to allocate to your systems. If you dock at a starbase and see a top-flight engineering officer, consider spending the prestige to get him or her. You won't regret it.



OFFICER PROFILE

	SKILL	BONUS
GARRICK		
TARGETING	12	3: SKILLED
WEAPON TECHNOLOGY	12	3: SKILLED
SUB-SYSTEM TARGETING	12	3: SKILLED
INTELLIGENCE	12	3: SKILLED
TOUGHNESS	14	3: SKILLED
HEALTH	11	1: LEVEL AWAY
Prestige	14.82	5: EXPERT
Close Quarters		5: EXPERT
DEFENSIVE PLANNING		3: SKILLED
COUNTERMEASURES		3: SKILLED
SCANNER TECHNOLOGY		3: SKILLED
CLOAK COUNTERMEASURES		3: SKILLED
FIND WEAKNESS		3: SKILLED
IMPULSE TECHNOLOGY		3: SKILLED
WARP TECHNOLOGY		3: SKILLED
REPAIR		3: SKILLED

Don't forget the "live-wire" aspect of your ship's abilities.



Don't forget, allies, variety, and bases.

dynaverse 3 hints

Always remember: you are not alone in space. Whether Klingon, Romulan, Federation or Borg, you are a member of a powerful organization with considerable resources, and you have allies (both AI and humanoid) everywhere. The empire that wins the round on a Dynaverse 3 server is the one that uses the fleet system to work together. The "lone wolf" mentality will shorten your lifespan considerably, and may hasten your race's road to ruin.

When creating or joining a fleet, look for different classes of ships to fly so your opponent must adjust tactics to

fight all members of your fleet.

Purchasing and placing starbases at key points on the map protects newly captured territory, allows you to venture deeper behind enemy lines and can help you create supply lines.

When deciding whether or not to accept a combat challenge, always remember that the pain of death is always greater than the shame of forfeit. This is especially true in Dynaverse 3, where you may encounter human opponents of great skill. Forfeiting a battle or limping away in disgrace will never cost you as much as losing your ship.

Rich Handley

Never forget the most important tip for this or any game: Have fun and enjoy the ride!

Rich Handley, a regular columnist for *Communicator*, is Managing Editor of *Advanced Imaging* magazine and writes for a slew of other publications. He can be contacted for future column ideas or feedback at rhandley@optonline.net. Special thanks to Mike Larson at Activision for his invaluable assistance, and to Dan Hagerty for taking the time to provide the above hints.

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~FOR THE WHOLE JOURNEY!

The collage features several items related to the Lord of the Rings Fan Club. At the top left is a magazine cover titled 'THE LORD OF THE RINGS FAN CLUB OFFICIAL MOVIE MAGAZINE' showing a group of characters. Below it is a circular membership card with the text 'Join Now! Take the Membership. You're Exclusive! Exclusive 10% discount on merchandise, exclusive offers and more! Buy a Membership Sign up online and immediately receive your membership number Buy a Gift Membership Give the gift of membership!'. To the right of the card is a 'FAN CLUB NEWS' section with bullet points: 'New! Meet the World of the Rings! A complete guide to the world of the Rings is now available!', 'Get the Story Behind the Rings! The story of the Rings is now available for your reading or for video!', and 'Discover the Rings! Learn more about the Rings!'. Below the card and news section are three buttons: 'FAN CLUB STORE', 'FAN CLUB MAGAZINE', and 'FAN COMMUNITY'. At the bottom of the collage is a large title 'THE LORD OF THE RINGS FAN CLUB' with the tagline 'COMMUNITY • CHRONICLES • COLLECTIBLES' below it. To the right of the title is a lithograph featuring Ian McKellen, Christopher Gough, and Richard Taylor, with the text 'IAN MCKELLEN CHRISTOPHER GOUGH RICHARD TAYLOR ON BEATING SAURON'.

Purchase a membership *today* and you'll receive the exclusive bimonthly Official Movie magazine, a beautiful lithograph of the Fellowship, and a welcome letter from director Peter Jackson. Members also have access to our vibrant online community, and get advance purchase opportunities and a 10% discount on our great assortment of quality collectibles, clothing, gifts and exclusives.

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By the time you see this issue, a decision will still be up in the air on another Star Trek feature, which Rick Berman has joked should be called "Star Trek 12" (to avoid the "odd number" curse!). The cast of *Enterprise* will just be taking their annual hiatus (so we'll be seeing lots of them at conventions around the world), and even the remotest of world markets will have seen *Star Trek Nemesis*, since New Zealand doesn't get it until April!

Meanwhile, questions about the next feature film have been coming in in increasing numbers, at a time when even the decision-makers haven't a clue about the future of the

franchise. Will the next film be a *Deep Space Nine* or *Voyager* film? Will it be another *The Next Generation* film? Or will it be a mix of characters from the various series (something Rick himself has hinted at)? Answers to these sorts of questions would require a crystal ball (and Gene used to joke that even the Vulcans don't have those!).

Our advice, as always, is to be patient and trust that the studio will make the right decision by producing a film that intends to please not only the general audience but the fans as well.

Now, on to your questions—the ones we can answer!

data access



:: why not a radio trek in the future?

In addition to being a Star Trek fan, I am also a big *Dr. Who* fan. One of the ways that that series has been kept alive, in addition to novels, has been full-cast audio adventures. What are the odds of this happening for Star Trek?

JASON GOTT
VIA EMAIL

So far there hasn't been an audio version of Star Trek for the simple reason that the radio-listening audience in the United States is an incredibly small fraction of the movie-going and television-watching audience, unlike the United Kingdom—where there still exists a fairly large radio-listening audience.

There was a series of Star Wars radio shows, but they never received as big an audience here as they should have, which is probably why a Star Trek radio series never happened.

Will the Earth/Romulan war be seen happening in the *Enterprise* series, because the chronology books of Star Trek say the war happens sometime in the year 2156 and ended in 2161. That's pretty near Archer's time, so will we see evidence of this?

GEOFF HENDERSON
VIA EMAIL



So—was this REALLY the first face-to-face meeting of humans and Romulans? ("Balance of Terror")

First of all, the books are merchandise based on Star Trek, not the other way around (as we've pointed out time and again). The *Enterprise* writers are not required to write a particular story line simply because it appears in one of the books. If they should decide to explore Archer and his crew meeting the Romulans (and Brannon Braga has hinted that they may), it will be because they have come up with their own story ideas, and not because, according to the books, they should.

As to some previously expressed concerns that they shouldn't see the Romulans (based on dialogue from "Balance of Terror"), don't forget that the timeline has been permanently altered since *Star Trek: First Contact*.

Are they ever going to make a fourth and fifth season of the original series? The opening of the show states that it's a five-year mission, yet it was only on for three years.

GEOFF HENDERSON
VIA EMAIL

DATA ACCESS



[ABOVE] Rationing replicators on *Voyager*—and tricobalt bombs as well? ("Phage") [RIGHT] Where was Spock in *Nemesis*? ("Unification")

We couldn't resist answering your follow-up question, as it's one we've always wanted to address. Gene Roddenberry used to say that the stardate was months and days out on a mission, so "Where No Man Has Gone Before" (the first episode to give a stardate) was just over a year out (1312.4), and "Turnabout Intruder" (the series' final episode), was set almost exactly five years out (5928.5). Bet most of you never noticed that!

I love *Star Trek: Voyager*, and there is a question that I have that I can't seem to figure out the answer to. In the series' premiere episode, "Caretaker," Captain Janeway uses a tricobalt device to destroy the Caretaker's Array. This seems to be a very powerful

device, so I was wondering why didn't they ever use it in battle to defend themselves?

JUSTIN TOMBS
HAMILTON, ONTARIO, CANADA

The easy answer is that they used all of the tricobalt devices they had at the time, and that they were unable to produce more once they arrived in the Delta Quadrant. Don't forget—they were having to conserve as much energy as possible on the return journey, to the point that they had Neelix cooking for them rather than using the replicators.

As far as I know, Spock is on Romulus trying to reunite the Romulans with the Vulcans, so why isn't he in *Star*

Trek Nemesis? The last film to have the original cast in it had Captain Kirk, so why shouldn't the last *TNG* film have Mr. Spock?

ALEX KANEASTER
KANSAS CITY, MO

As much as we would agree that it would have been nice to give Leonard Nimoy a cameo role in the film, it would have been a very different story if Spock were central to the plot. Besides, as has been pointed out by Rick and many of the cast, this isn't necessarily the last *TNG* film. As the advertising states: "A generation's final journey begins..."



From "Where No Man..." to "Turnabout Intruder": a pattern to *TOS* stardates after all?

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I was watching the *Enterprise* episode "Shockwave," and something bothered me. The *Enterprise* is shown firing phasers while at warp speed. I thought that this wasn't possible even in Kirk's time, let alone more than a hundred years earlier.

VELJKO VIDIC
NOVI SAD, YUGOSLAVIA

Since the early NX-01 *Enterprise* doesn't have phasers but phase cannons, we're talking about different technologies, and the question of firing phasers at warp speed was never addressed on the original *Star Trek* series, only in the books.

While we agree that scientifically it is questionable, we can't hold the writers to theoretical science, the limitations of which have never been clearly established on the series (although Gene and Carl Sagan once had a fascinating conversation on this very subject at dinner at the Century Plaza Hotel in Los Angeles, a discussion that left those of us in attendance in their mental dust!).

On *The Next Generation*, *Deep Space Nine* and *Voyager*, they have the cool little communicator pins. I read in the *TNG Technical Manual* that they have to tap the badge before they answer or

make a call. Yet sometimes the characters don't—they simply respond, "Go ahead." Is there a reason for that?

TYLER HIDDEN
APPLETON, WI

The reason is simply that whoever was in charge of continuity on the set was falling down on the job—that, and the actors forgetting, and the directors not knowing any better. After all, the communicators don't really make any noise, and for guest stars and first-time directors it's all a mystery—especially simple things like beaming up and firing phasers.

That's it for this issue. Thanks as always for your letters and emails, and we look forward to answering more of them in our next column.

Richard Arnold, a fan of Star Trek from the beginning, assisted Gene Roddenberry for 15 years at his Paramount offices and still makes his living as an expert on the franchise. A frequent guest at conventions worldwide, he also consults for Creation Entertainment, Paramount Home Entertainment, and other publications. Questions for this column can be sent via email to trekexpert@earthlink.net or mailed to P.O. Box 93845, Hollywood, CA 90093-0845.



Combidges: to tap or not to tap?

"Fraser, my guest columnist for this issue, is a *Star Trek* fan from Scotland (we met at the annual Glasgow conventions). Recently graduated from university with honors (where he majored in mathematics, statistics and management science), he spent the fall here in Los Angeles, attending various conventions and helping me out with consulting projects (thanks, Fraser!).

BUILDING TREKNOLOGY



[LEFT] 24th century shielding now can repel even stellar coronae and [CENTER] they are also handy when defending against Borg tractor beams — [RIGHT] just don't let Maquis raiders near your weak spot!

building treknoology



:: sticks and stones can't break this; are shields and force fields all that futuristic?

TREKNOLOGY: SCIENCE AND TECHNOLOGY AS PORTRAYED IN STAR TREK—BELIEVABLE, BUT NOT NECESSARILY REAL.

To most Star Trek fans, discussions of treknoology are not usually about the universe of James T. Kirk—though that's certainly the technological foundation for all subsequent incarnations. Most fans think of the Picard era—the science and technology of the 24th century, and the setting for three of the franchise's TV series:

The Next Generation, *Deep Space Nine*, and *Voyager*. These series suggest a logical and integrated approach to technology, where a responsible interstellar scientific community collaborates on technologies for the betterment of everyone.

In this universe, the key root treknoology is probably the development of virtually inexhaustible power sources through antimatter engines. That power, in turn, makes possible the exploitation and harnessing of gravitons. The resulting technologies are essential to interstellar travel: deflector dishes, artificial



Aboard later 23rd century starships such as the USS *Reliant*, the weapons officer controlled defensive shields and monitored them with graphic readouts—the numbered emitter areas being represented by large dots.

gravity, anti-gravity, and shield technology. Last time, we discussed gravitons and

tractor beams. Now, let's talk about shields and force fields.

Deflector shields have been kicking around science fiction since the "space opera" battles of the 1930s and 1940s, and few authors used them more effectively than pulp writer E.E. "Doc" Smith, particularly in his *Skylark* and *Lensmen* series. In these lavish fantasies, the color of the force field was often as important as its function, and at one time or another seemed to cover the entire spectrum, from battle red to fail-safe violet.

Soon throughout the genre, shields became the universally accepted deterrent to "ray" attacks from marauding enemies, and eventually developed their own set of loose "signature" features. One cardinal assumption, thanks to Charles L. Harness's story, *Flight into Yesterday* (1953), was logically based on Newtonian physics: that for every action there is an equal but opposite reaction. In the case of fields and shields, that meant that their effectiveness was directly proportional to the momentum of the force they came in contact with: the stronger the invading force, the stronger the response. That argument also opened the door to introducing low-tech weapons into the mix as a way of defeating technologically superior enemies, and the "sword and



spaceship" school of fantasy was born.

Later stories would also use deflectors and force fields, and from *Dr. Who* to the Death Star, we would see and hear a compelling parade of eerie blue lights, electrical displays and emergency alarms, as assorted heroes and heroines were routinely shaken, bounced and generally roughed up deep in the cosmic dark. Often force fields were merely background technology, but at least one notable exception—*Highlander II: The Quickening*—prominently featured a planetary shield as a key plot device. Surprisingly, the nothingness of force fields could also be surprisingly funny. Mel Brooks' Star Wars parody, *Space Balls*, had its unique take on the technology: a planetary defense field complete with a nifty sliding "door!"

Now, *Enterprise* gives us a tantalizing glimpse of the ancestors of the Star Trek version of these technologies. In the case of shielding, *Enterprise* NX-01 relies on something it calls "polarized" hull plating as its primary defensive technology. When enabled, it seems to repel or at least minimize the effect of space junk or alien weaponry fired at the ship, not unlike the shields of the "next" century. And, like shielding, it has its limits: It can be defeated when enough firepower is focused on it—as in "Minefield," to mention just one encounter.

No one's bothered to describe precisely how polarized hull plating works, but the "polarizing" aspect of its name suggests some sort of artificial realignment of molecules or energy fields on



PHOTO: M. LAFOUSSIE/O.D.U.



[LEFT] Side view of a cold plasma inside a Pyrex glass container—the real-life type of plasma today that can cloak satellites and spacecraft from radar view and shield them against attack from certain kinds of energy weapons. [ABOVE] What can happen if you don't have even fictional shields (ST II).

Practical experiments to design workable force fields have been quietly going on for several years, and focus on a form of our old friend plasma, known as 'cold' plasma.

the hull surface. That would limit the type and amount of disruptive energy penetrating the hull, much as polarized glass limits the amount and type of light reaching the eye. And, since the hull isn't constantly polarized, we know it isn't some exotic material, such as H.G. Wells' "cavorite" in his 1901 satire *First Men in the Moon*.

In a later episode, "Dead Stop," we further discover that missing a part of the hull keeps the plating from working effectively. That could suggest that whatever the polarizing mechanism is, it runs something like a strand of old-fashioned Christmas tree lights—if one goes out, it all goes out. More importantly, it also reflects the idea that this technology isn't very sophisticated; like the grapplers, it requires uninterrupted physical contact to operate, and can't do much more than protect the ship at the actual point of contact, which is when it is most vulnerable.

Within a century of NX-01, however, Starfleet has a very serviceable shielding system capable of being extended

well past the hull surface. This is a marked improvement over simple hull plating. Specifics aren't mentioned, but we do know this improved technology can be "reinforced" within a range of operational frequencies. This advanced approach also divides the hull surface into "zones," each capable of independent adjustment as needed, and at least giving the crew the potential of added protection.

By the following century, that technology had improved into even stronger, more manageable force field systems, offering the added functions of interior security, "pass-through" airlocks, and personal shielding devices. And at the root of it, explained in two succinct pages in the *Star Trek Next Generation Technical Manual*, is just what we expected: gravitons.

Admittedly, a century is a long time for any technology. Look at the profound changes in the technological landscape between 1903 and 2003, and it's easy to imagine how radically different the technology of the 23rd century might

be compared to that of the 22nd century. Here, however, we have an explanation which seems to suggest a technology which has been used and refined for a long time, not just handed to us on a platter.

It may be that literal polarized hull plating was a stopgap technology, but I don't think so. NX-01 has artificial gravity, so a working command of gravitons is in place. Moreover, the crew of NX-01 has seen sophisticated energy fields and shields; it's hard to imagine Trip or Malcolm not wanting to figure out how to get something like that for *Enterprise*. I suspect they already do, but just don't know it yet.

It may well be that their "polarized hull plating" description is merely a convention, and what they in fact have is a low-intensity contact graviton shield. Remember, this era calls phasers "phase pistols," and what will someday be a food replicator is a "protein resequencer." The writers aren't talking, but it certainly seems both logical and technically inevitable. It's also an elegant answer, and that's an even

stronger reason. Advanced technology, if nothing else, is elegant in its design, application and function.

As it happens, force fields and shields are not just the stuff of science fiction. Even now, powerful electromagnetic fields are used as "bottles" to contain and prevent superheated plasma (an ionized gas where electrons have been stripped away from their central nucleus) from damaging the walls of hydrogen fusion reactors. Conceivably, if we ever can get enough of the stuff, magnetic bottles might eventually be used to contain antimatter, or at least some type of "anti-plasma."

But force fields and energy shields are not just reserved for an afternoon of "What if ...". Practical experiments to design workable force fields have been quietly going on for several years, and focus on a form of our old friend plasma, known as "cold" plasma. Scientists have known about cold plasma since the end of the 19th century, but until only recently "cold" was defined as anything less than 10,000 degrees Kelvin (15,340 Fahrenheit or 9,727 Celsius, thank you).

Since 1999, however, physicists have been creating and studying plasmas at temperatures approaching absolute zero, opening unheralded possibilities in developing practical cold-plasma technologies.

Researchers such as Mounir Laroussi, at Old Dominion University in Norfolk, Va., and research groups at Stanford, Princeton, Ohio State, Wisconsin and New York Polytechnic have all been conducting a variety of plasma-research programs. Among the possible military applications they see for this research are defensive shields capable of absorbing or deflecting particle beam, laser or other microwave weapon discharges, and the intriguing possibility of creating plasma "cloaking" fields to hide satellites or other space vehicles. Looks like E.E. "Doc" Smith got it right after all!

More practical civilian applications for this technology might include an entire new generation of ultra-low-energy fluorescent light tubes and miniature lasers. These experiments

CONTINUED ON PAGE 85



[CENTER] By way of graphic readouts, all the Klingons of the I.K.S. *Amar* battle group can see are a single plasma bolt from V'Ger overwhelming their photon torpedo; [ALL OTHERS] their shields are no match for the digitizing exterminator. (Star Trek—The Motion Picture)

great material continuum



:: look for new action figures, character busts in 2003

Another two months have passed since we last navigated the Great Material Continuum together, so in the best Ferengi tradition it's time to cast the lines off our mooring and hoist the sails for another cruise into the universe of Star Trek merchandise.

:: sideshow toy

This voyage we find a new port on our sailing schedule, maintained by Sideshow Toy. The company has secured a license to produce collectibles from the entire Star Trek universe, including all film releases as well as each TV series, under the Sideshow Collectibles program. The series launched in March with the release of limited-edition, collectible polystone busts of Kirk and Spock from the original series. Each stands about 7 inches tall on a beautiful, numbered base, which includes the sculptor's printed signature. The production run of each bust is expected to be 4,000-6,000 pieces.

"Many of us on the production team are avid Trekkies," says Sideshow Toy's production manager, Brant Bridges, "but we chose this license because of the great range of characters and series that we will be able to work with. We are thrilled to have the opportunity to produce such a wide variety of well-known characters from the Star Trek universe." Sideshow Toy has been producing high-quality collectibles for other entertainment properties for many years, and they are looking forward to bringing their expertise in this area to the Star Trek collector, according to Brant. "Sideshow is best known for its incredible portrait likenesses," Brant says, "and we feel that we will bring high quality portrayals of the most-loved characters of the Star Trek universe to the fans.

These limited-edition collectibles will be treasured pieces for years to come."

Brant describes how the two original pieces were developed: "Oluf Hartvigson is the master sculptor on this property, using a wide variety of archive film and photos to capture the best pose and likeness of each character that we are offering." Sideshow will indeed be producing a variety of items, with plans to introduce the entire TOS bridge crew in 2003 along with *TNG*'s Captain Picard and Data in May. The line of *TNG* bridge officers will continue with the release of Geordi La Forge and Worf later in 2003, and will continue into early 2004 with the release of Deanna Troi and Wil Riker busts.

For those who like more of an otherworldly look, Sideshow also plans to create busts of the most popular aliens from the various Star Trek series, starting with the Gorn Captain and Q. In addition, the company plans to release certain busts as "web exclusives" at SideshowToy.com, beginning with Lt. Uhura and Dr. Beverly Crusher. Keep an eye turned toward the website for more information about this exciting line of collectibles. (Busts are also available from the Fan Club at startrekfanclub.com.)



by jim brumbaugh

:: decipher

As we adjust our bearing, we come about to another familiar port—that of Decipher. After a brief delay in product releases, the company now has a bevy of all-new Star Trek RPG products on store shelves, according to Tracey Haliday, Decipher's public relations manager. Decipher released the Star Trek RPG Narrator's Screen in January: a two-sided, color, four-panel, fold-out screen. The player's side displays thematic artwork while the narrator's side carries information for running an adventure, and it comes with a 16-page booklet containing additional tables and forms. Following in February was the Star Trek RPG Starfleet Operations Manual: a 96-page hardcover that details the history, training and traditions taught at Starfleet Academy, in full color. Sections include technical terms, mission operations, materials and equipment, ships, doctrine, and protocol.

In March, Decipher planned to release the Star Trek RPG *Starships* sourcebook, a hardback whose 208 full-color pages provide extensive reference material for starships from the Star Trek universe. In addition, Tracey indicates that the Second Edition of the Star Trek CCG "has been very well-received, [and] the next expansion, *Energize*, is in development and is scheduled for a May release." To stay informed about Decipher's entire line of Star Trek merchandise, pay a visit to the company's website at Decipher.com. **Q**



:: paramount home entertainment



As we come about to return to our home port, we again survey the landscape as laid out before us by Paramount Home Entertainment. A Collector's Edition DVD of *Star Trek IV: The Voyage Home* was announced for March 2003. In addition, following up on the success of the *TNG* DVD sets, the first season of *Deep Space Nine* led off that series with a good chance all seven seasons of the show will be available by the end of this year. (For more on the *DS9* first-season set, see the sidebar feature on p. 81).

To keep up-to-date on current and future DVD releases from PHE, visit the company's website at homevideo.Paramount.com. **Q**

:: star trek product release calendar

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Sideshow Toy: SideshowToy.com

NOTE: Release dates tentative, subject to change.



:: art asylum

Lastly, we heave-to at Art Asylum to get an overview of their plans for 2003. For those collectors who got onboard with AA's line of *Enterprise* figures in 2002, they should now have three Deluxe sets (Archer, Reed, and T'Pol) in their collections. January saw six figures in the Away Team series (Archer, T'Pol, Tucker, Sato, Andorian and Nausicaan) also hit store shelves. In addition, a carded version of the Dr. Phlox in Away Team Gear figure started becoming available including an autographed version from the Fan Club (startrekfanclub.com). Also, the figures in AA's Borg Assimilation line (Klingon, Cardassian and Hirogen) were in wide

distribution at the beginning of the year, and a Battle Damaged version of the NX-01 (limited to 5,000 pieces worldwide) was planned to be available exclusively through ActionFigureExpress.com beginning in March.

What's next for our friends at Art Asylum? Debuting at Toy Fair in February and coming to retail in following months is the company's first foray into original *Star Trek*. Plans include an initial series of 7-inch figures—Kirk, Spock, Uhura, McCoy and Khan—to be in stores in May or June, followed by a second series later in the year: Sulu, Chekov and Scotty, along with "Mirror, Mirror" versions of Kirk and Spock. Add

to that a second series of TOS Classic MiniMates (Sulu, Chekov, Uhura, Scotty, Klingon and Andorian), along with plans to produce a Classic Phaser, a U.S.S. *Enterprise* NCC-1701-A ship and a Deluxe version of Captain Kirk with Captain's Chair.

What I wondered was: why TOS—and why now? "We just wanted to jump in and get to Classic [Trek]," Adam Unger, Art Asylum's vice president of business development, tells me. "We rode both waves of Paramount's handy PR for *Enterprise* and for *Nemesis*, but we couldn't resist getting started on Classic and having a new story to tell for '03." Adam says that collectors can still expect continued extensions of the existing lines to be coming available, but that Art Asylum is now focusing on TOS because they "needed some push for the coming year [and] a compelling reason for retailers to get excited to continue with us on the journey." So, along with AA's incredible attention to detail in their 7-inch figure line, Adam says that collectors can expect to see a Classic Phaser that is "a serious toy, with lots of sounds and cool features," and an 18-inch *Enterprise-A* that has "the same attention to detail and sound that the NX-01 has." To keep apprised of developments at AA, visit its website at ArtAsylum.com. ☞



It seems hard to believe that we were less than a dozen episodes into the first season of *Star Trek: Deep Space Nine* at this time a decade ago. How better to mark the ten-year anniversary of the debut airing of that darker and grittier *Star Trek* than to release the entire series of episodes on DVD, loaded with special features and all-new content?

That's exactly what Paramount Home Entertainment is doing throughout 2003. Following up on the huge suc-

cess of the release of season-based DVD box sets of *The Next Generation* in 2002, fans will find the *DS9* Season 1 DVD set

in stores now, with new season sets slated for release every two months.

"*Deep Space Nine* is a very, very strong *Star Trek* series, and we hope that the goodwill generated among the *Star Trek* community with *Next Generation* will extend to *Deep Space Nine*," says Martin Blythe, PHE publicist. Fans of *DS9* can not only relive the

ds9 on dvd



:: now it's deep space nine that comes to dvd



excitement of the individual episodes, but—as with the *TNG* DVD sets—they can also enjoy all the special features packed into every set.

Sure, purchasers of *DS9* Season 1 will get those 20 outstanding episodes—like “Duet,” “Q-Less,” “The Nagus,” “Crossover,” and the original 90-minute, two-part pilot “Emissary.” But, as an avid *DS9* fan myself, what I found to be most appealing about this set was the inclusion of over 75 minutes of new content relating to Season 1.

This new content uses interviews and background pieces that, in some cases, date back to 1992. The featurette “*Deep Space Nine: A Bold Beginning*,” presents various perspectives on the initial direction of this “intersection of cultures” series via interviews with co-creators Michael Piller and Rick Berman,

CONTINUED ON PAGE 85



fan focus



Veljko Vidic
Future architect, Yugoslavia

HOW HAS STAR TREK AFFECTED YOUR LIFE OR CAREER?

The picture of a better world, and the idea that we truly are the makers of this world, is what has affected me the most. Star Trek in general is what makes me look at architecture as a possibility to build and form the world that one day may become Star Trek. I first drew starships and futuristic cities in elementary school, and—from watching Captain Picard—learned what building and creating things, as well as exploring them, meant. I have become interested in theology, science, engineering, design and technology. I constantly want to be better and better. I am a multiple gold-medal winner in architectural design competitions all because Star Trek has inspired me to grow.

WHAT IS THE REACTION OF YOUR FRIENDS AND/OR FAMILY?

At first, they were puzzled about why I watch something so fictional. Soon they saw I was learning things that they knew nothing about, so they began to respect my obsession. My family thinks it is better than getting into

fans. As a hobby I design starships and props. My friend Relja and I are forming the first Star Trek fan club in Yugoslavia called "Photon Tide" (find it at www.photontide.org). The club has its own fictional starship named *Trinity* that we write episodes about and that I designed. I collect *Communicator*,

books, taped episodes and anything I can get.

The most important thing I do as a fan is show my friends the vision of Star Trek and the possible future of what we can become. *And that is important for young people in this country that was devastated by war!*

HOW LONG HAVE YOU BEEN AN OFFICIAL FAN CLUB MEMBER, AND WHAT IS YOUR FAVORITE PART OF COMMUNICATOR?

I have been a member for five years and am proud to be part of the Star Trek "family," even as just a fan. My favorite parts of *Communicator* are Building Trekology, Data Access and Star Trek Update—mostly because it is hard to get any Star Trek information in Yugoslavia! ☺

As our *Fan Focus* honoree this issue, Veljko receives \$50 in shopping credit at Starfleet Supply. If you or someone you know of any age deserves recognition for being affected in a big way for good by Star Trek, then answer the questions here, include age, address, phone and/or email, and mail to: *Fan Focus*, 15250 E. 33rd Place, Aurora, CO 80011. If possible, please enclose at least one non-original, non-returnable photo or digital file (300 dpi) of the subject.



DID THIS STEM FROM A SINGLE MOMENT, OR WAS IT ONGOING?

It definitely wasn't a single moment. Each episode I watched of Star Trek made me more interested and gave me more ideas and inspiration about design and other problems of life.

DO YOU RECALL WHEN YOU REALIZED YOU BECAME A FAN?

It must have been the day when I came home from school and the first thing I wanted was to find out what happened in a new episode. I must have been 7 or 8, and I was constantly trying to draw the *Enterprise-D*. Also, my friends began calling me "Captain" or just "Trekkie."

the "punk" thing, and my mother—who once protested—has now become a mild fan herself.

SHARE YOUR FAVORITES: SHIP, CHARACTER, SERIES...

It is hard to choose, but mostly *The Next Generation* and *Voyager*. Of starships, definitely *Voyager*, and close after, *Excelsior*. Characters are Picard, Data, the EMH and Janeway—but really all the characters, because of their intelligence, humor, posture and soul.

HOW BIG OR SMALL IS YOUR "ACTIVE" FANDOM?

It is pretty big, given there are no conventions in Yugoslavia or a lot of



great material continuum

CONTINUED FROM PAGE 83

production designer Herman Zimmerman, senior illustrator Rick Sternbach and many others. In "Crew Dossier: Kira Nerys," actress Nana Visitor gives us her own perspective on the arc of her character over the seven-season run of *DS9*. And no "behind-the-scenes" *Star Trek* package is complete without a look at alien makeup, so the package also contains "Michael Westmore's *Aliens: Season 1*."

A personal favorite among these behind-the-scenes features is an examination of the unusual-looking props and on-set pieces in "Secrets of Quark's Bar." Paramount archivist Penny Juday provides some fascinating insights into the actual products that were used to fashion things like the square glasses in Quark's, a look at the replicator mugs that were actually color-coded and specific to the area of the station in which they were being used, and even the disclosure of Klingon "mustard" and "ketchup" bottles. The "Deep Space Nine Sketchbook" examines the sketch-to-prop development of certain weapons, medical equipment and hand props, and "Alien Artifacts: Season 1" provides another look at the orbs, the Bajoran phaser and stem bolts (or, as Nog would say, "Self-sealing stem bolts—there's a difference!"). In addition, there are 10 hidden "Section 31" files presenting certain actors analyzing their characters, including Sisko, O'Brien, Odo and Vash, as well as a gallery of stills.

"I think one of the strongest assets of *Deep Space Nine* is a conceptual base for each episode that provided a very thoughtful and provocative idea for each episode," Blythe adds. "There's a depth to the series that I think is underestimated." *DS9* fans don't have to pray to the Bajoran Prophets to add this debut item to their collection—just hit the local video or electronics store, or visit PHE's website at homevideo.Paramount.com for more information. ☐

—Jim Brumbaugh



building trekology

CONTINUED FROM PAGE 79

might eventually also pave the way for rapid, room-temperature sterilization of medical equipment, food, and other contaminated materials here on Earth, and for neutralizing the potential danger of contamination from extraterrestrial materials during manned or robotic space exploration. Some time ago, we looked at transporters, and concluded that while the trekological explanation was probably unworkable, the idea (virtually instantaneous point-to-point travel) was not. The same may be true here. Gravitons are still well within the realm of theoretical physics—and at that level, we can imagine a great deal about how we might use them. It may well be that given two centuries of uninterrupted scientific progress, we will have a variety of graviton technologies, including gravity generators, anti-grav sleds, deflector shields and force fields—but not just now.

On the other hand, these theoretical applications dim when we see where real cutting-edge science is going. We may be mere decades away from technologies that will outpace anything that science fiction or even *Star Trek* can imagine. Plasma shields are just the tip of the iceberg. These and other new technologies will lead to even more fantastic discoveries, each step hopefully moving us closer to some Trekkian future where technology is a true servant to humanity, not its master. Plainly put, this is the really exciting stuff, and you can be a part of it—go discover your universe! ☐

Terry Ray Hiller is the original concept creator of the internationally celebrated educational exhibit, "STAR TREK: Federation Science," and is a trained design analyst. A former manager of the Oregon Museum of Science and Industry, he currently lives in Portland, Ore. He has been a Star Trek fan since the show first aired in 1966. While he can't answer every note, he can be contacted at Trekologist@netscape.net.

share your story in 'Fan Focus'

Has your life been changed for the good because of the inspiration or effect of some incarnation of, or character from, Gene Roddenberry's universe? If so, let us know! Answer the "Fan Focus" questions for yourself—or someone else—and send to "Fan Focus," 15250 E. 33rd Place, Aurora, CO 80017. Include age, address, phone and/or e-mail ... and a non-returnable photo or 300-dpi digital image of the person. (Personal info is for contact only and not published).

Each "honoree" will see their story in a future issue of *Communicator*—and receive a \$50 credit for merchandise in Starfleet Supply!

- ▶ How has *Star Trek* affected your life or career?
- ▶ Did this stem from a single moment or has it been an ongoing process?
- ▶ When did you realize you had become a fan?
- ▶ What is the reaction of your friends, family and/or co-workers?
- ▶ Share your favorites — ship, character, ship, series...
- ▶ How big or small is your "active" fandom?
- ▶ How long have you been an Official Fan Club member and what is your favorite part of *Communicator*?

Star Trek has been around for more than a third of a century! The only reason is because of fans like you, our members and readers, and where else better to share it than in the very pages of your official Fan Club magazine?

Submit replies on a separate sheet to avoid clipping magazine. Include all information and contact data; photos sent cannot be returned.

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 - C CARDASSIAN • 103160**
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Each 7" action figure has 14 points of articulation and is sculpted using body scans of *Enterprise* actors. Deluxe figures include *Enterprise NX-01* bridge stations, with genuine sound effects, that link together to form the bridge, which is to scale with the figures.

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NX-01 ENTERPRISE

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uniform replicas

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Starfleet uniform replica jacket zippers up the front, is quilted on the top, gathered on the sides for a better fit, and features the Command, Science, or Ops color on the sleeves. A metal communicator pin is included.

A COMMAND (GOLD) B SCIENCE (BLUE)

MD • 101244	MD • 101243
LG • 101241	LG • 101240
XL • 101253	XL • 101252
X2 • 101247	X2 • 101246
X3 • 101250	X3 • 101249

MEDIUM THROUGH XL \$85.00 EACH
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C OPS (RED)

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LG • 101239
XL • 101251
X2 • 101245
X3 • 101248

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TOS movies replica jacket has quilted cuffs and belt loop, front flap with adjustable Velcro, includes leather belt and metal insignia buckle, white turtleneck quilted at the neck and cuffs, and comes with captain's rank pins, chest pin, and six years-of-service pins (two 5-year, four 1-year).

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X2 • 101206	X2 • 101207
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X2 • 101208
X3 • 101211

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X3 • 101187
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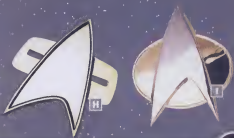


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Polished metal pins measure about 2" x 2".

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XL • 103162
X2 • 103163
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# 046 Jul/Aug 85	James Doohan	# 103 Jul/Aug 95	Robert Picardo
# 047 Sep/Oct 85	Christopher Lloyd	# 105 Dec/Jan 96	Special Effects
# 049 Apr/May 86	Walter Koenig	# 107 Jun/Jul 96	30th Anniversary / Spock
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